Kine WEEKLY

16-mm. STATIC KINEMAS HAVE STARTED

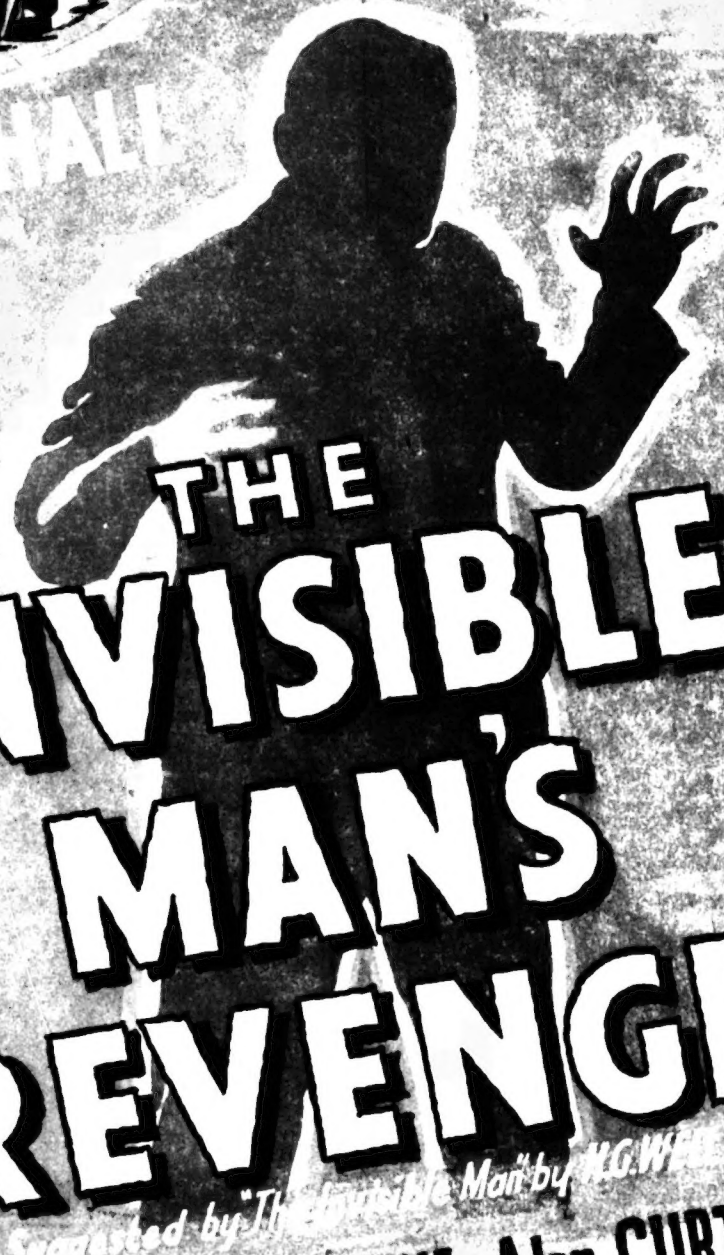
See page 7

"My hat goes skywards for Margaret O'Brien's inspired performance."
—NEWS OF THE WORLD
"The best actress's performance of the year."
—THE OBSERVER
"Breath-taking . . . Margaret O'Brien's best performance."
—EVENING NEWS
"OUR VINES HAVE TENDER GRAPES a lovely picture, worth anybody's money."
—MATTHEW NORGATE IN A B.B.C. BROADCAST
"Garbo at her finest never played better than this."
—C. A. LEJEUNE IN A B.B.C. BROADCAST
"Our GRAPES have plenty of box-office vitamins! 2nd big Empire week!
—LEO OF M-G-M

THE INVISIBLE MAN

BACK AGAIN

in his most thrilling adventure



THE INVISIBLE MAN'S REVENGE

Suggested by "The Invisible Man" by H.G. Wells

with

Leon ERROL John CARRADINE Alan CURTIS
Evelyn ANKERS Gale SONDERGAARD

Produced and Directed by Ford Beebe

A UNIVERSAL PICTURE

TRADE SHOW
G.F.D. Private Theatre
WEDNESDAY
DECEMBER 5
at 10.30 a.m. & 2.30 p.m.

GFD

GENERAL FILM DISTRIBUTORS LTD. 127 - 133 WARDOUR ST. LONDON. W.1

EDWARD SMALL
presents

JUNE HAVOC

DENNIS O'KEEFE

HELEN WALKER

MISCHA AUER

BREWSTERS

JOE SAWYER

EDDIE 'ROCHESTER' ANDERSON

MILLIONS

GAIL PATRICK

DIRECTED by ALLAN DWAN

PROVINCIAL TRADE SHOWS:

CARDIFF, Park Hall - Nov. 28, at 11. 0 a.m.
LIVERPOOL, Scala - Nov. 30, at 10.45 a.m.
SHEFFIELD, Cine. House - Nov. 29, at 10.45 a.m.
NEWCASTLE, Essoldo - Dec. 12, at 10.30 a.m.

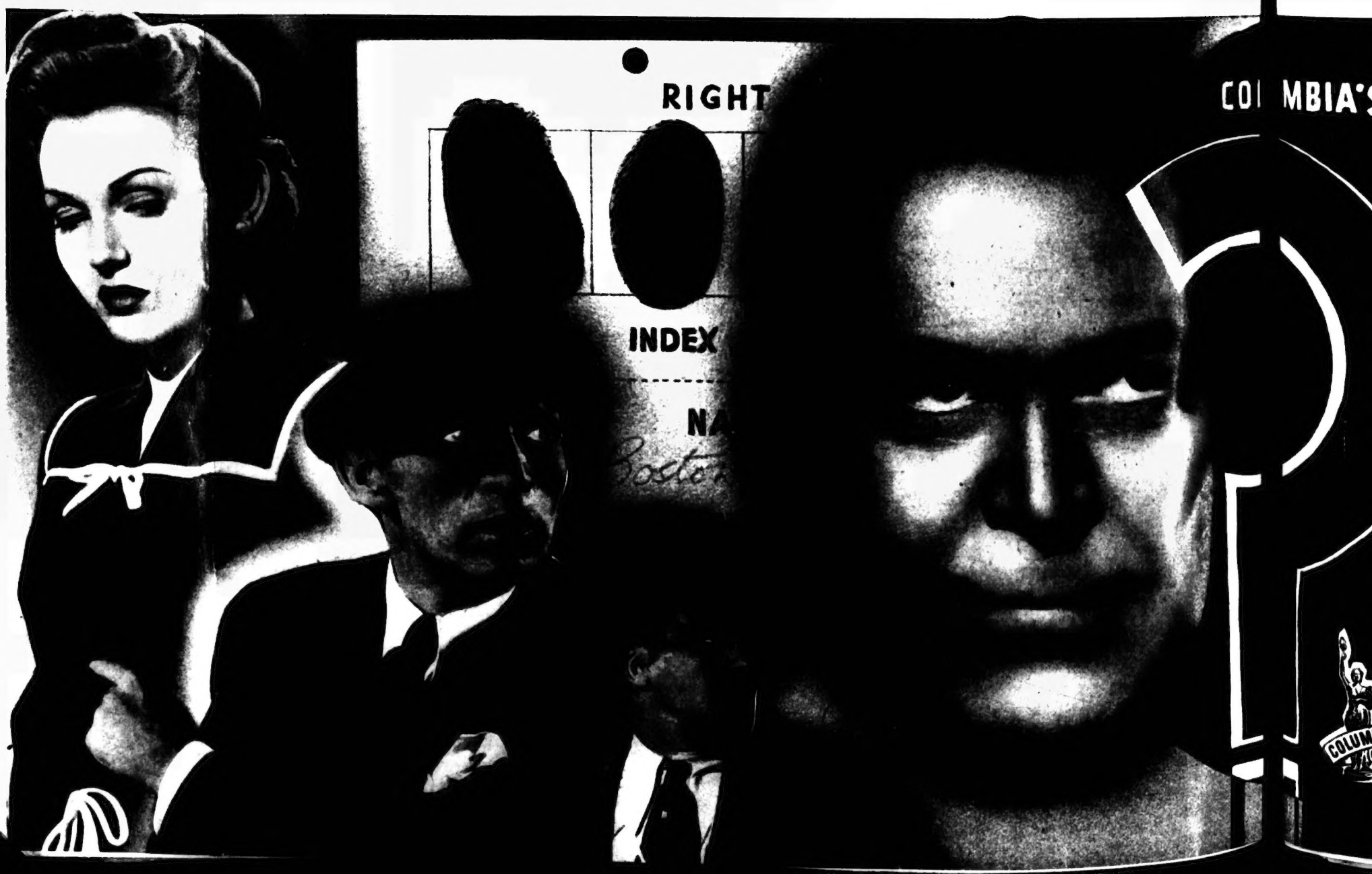
UNITED ARTISTS

'BLONDE from BROOKLYN'

with

LONDON TRADE SHOW:
COLUMBIA PRIVATE THEATRE,
FRIDAY, NOVEMBER 30,
at
10.45 a.m. and 2.45 p.m.

DIRECTED BY DEL LORD



COLUMBIA'S

"Booked on SUSPICION"

Chester MORRIS

DIRECTED BY
ARTHUR DREIFUSS

LONDON TRADE SHOW:
COLUMBIA PRIVATE
THEATRE,
WEDNESDAY, DECEMBER 5,
at
10.45 a.m. and 2.45 p.m.

GREAT BOX-OFFICE NEWS!

R.K.O BOW TO EXHIBITOR DEMAND AND ANNOUNCE THE RE-PRESENTATION OF

Anna Neagle Ray Milland

Irene

"THE GIRL IN THE ALICE BLUE GOWN"

With a Super supporting cast including

ROLAND YOUNG · ALAN MARSHAL · MAY ROBSON · BILLIE BURKE
ARTHUR TREACHER · MARSHA HUNT · ISABEL JEWELL · DORIS NOLAN

PRODUCED & DIRECTED BY HERBERT WILCOX

SCREEN PLAY BY ALICE DUER MILLER. BOOK BY JAMES MONTGOMERY. MUSIC AND LYRICS BY HARRY TIERNEY & JOSEPH Mc CARTHY

PROVINCIAL TRADE SHOWS:

BIRMINGHAM: Futurist, Fri., Nov. 30. NOTTINGHAM: Carlton, Fri., Nov. 30. CARDIFF: Park Hall, Fri., Nov. 30. LEEDS: Ritz, Fri., Nov. 30. LIVERPOOL: Forum, Fri., Nov. 30. MANCHESTER: Oxford St., Fri., Nov. 30. SHEFFIELD: Cine. House, Tue., Dec. 4.

All at 10.30 a.m.

ALREADY BOOKED TO THE ENTIRE ABC CIRCUIT

RKO RADIO PICTURES

COLOUR SEQUENCES IN TECHNICOLOR

A DOUBLE DELIGHT
"THE DOLLY SISTERS"
(in Technicolor)
from
20th CENTURY-FOX

Kinematograph WEEKLY

No. 2,015. Thursday, November 29, 1945. Vol. 345.

NUREMBERG TRIALS
on
BRITISH MOVIETONE NEWS

First Static 16-mm. Kinema Set Up in Brighton: C.E.A. Takes Official Action

EXHIBITORS TELL TOWN CLERK THAT UNLICENSED HALL MAY BE UNSAFE

"KINE" Exclusive: By Staff Reporter

WHAT is believed to be the first commercial 16-mm. kinema on a static site in the country has been set up in Brighton.

It is in a small converted shop in East Street, facing the sea front, near the town centre and only 20 yards from the A.B.C. first-run house, the Savoy. It is this uninteresting-looking building that has spurred members of the Sussex C.E.A. to take action to combat what they described as "the menace of 16-mm." by advising the town clerk what it considers to be a potential danger to public safety.

The kinema, the Cosy Nook, is only one of three to be set up in the Brighton area. A. J. Sadler told Sussex members at their meeting last week that there are also 16-mm. static kinemas in Hove and Patcham.

From a distance the Cosy Nook looks exactly like a shop. It was only as I approached that I could see the hand-painted notice in the window:—

"Cosy Nook, Little Theatre, continuous from 5.20 to 10 o'clock. Admittance one shilling. Special film season—interest, comedies, cartoons. Programme changed on Mondays."

Public Safety

A few minutes earlier I had heard exhibitors discussing the Cosy Nook. They were worried about it because they alleged that this small shop:

Contained 62 seats;

Has only temporary sanitation; and

Has restricted exits.

Some members went even further. They wanted to know if this newcomer had:

A sound floor that was not likely to collapse with the weight on it for which it was not built.

A licence to trade like any other shopkeeper, or

If it eventually intended to run on 35-mm. *non-flam.*

Mushroom Growth

Looking at the kinema from the outside, one cannot be very impressed. It is reminiscent of the penny-a-look shows of the old silent days.

In fact, it looked anything but cosy.

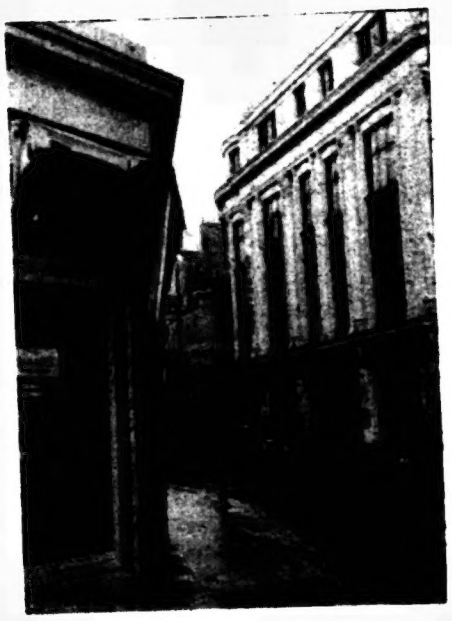
Here, I thought, is the first example of what might happen all over the country when surplus 16-mm. machines become available and because of an out-of-date Act a 16-mm. or non-flam show cannot be brought into line with the legitimate kinema.

Until now, the exhibitor has met competition only from 16-mm. shows in schools, hotels and club halls.

But this was different. This drab building with its tattered sun-blind and blacked-out windows seemed a warning in itself of what might happen if 16-mm. is not regulated.

A full report of the Sussex meeting, exclusive to the KINE., *appears on page* 20.

The Sub-Standard Kinema



Special "KINE" picture shows Brighton's "Cosy Nook" 16-mm. theatre with A.B.C.'s Savoy on the opposite side of the road.

Back in the Fold

Warner Bros. is to return to the M.P.P.D.A. (cables the KINE. New York correspondent).

The association, at an executive meeting, considered the Warner request and agreed to it.

With the return of this senior producer, the Hays Office, as it is still called, can now claim complete representation of the major companies.

N. LINCS SAYS "NO"

MANAGERS' SECTION IS TURNED DOWN

NORTH Lincs managers have turned down the C.E.A. managers section. Their opinion was summed up in this resolution passed at a special meeting held at Grimsby:

"That this representative meeting of the managers, nominees and others reject entirely the proposed Managers' section of the C.E.A."

The general feeling of the meeting, which was stated to be 100 per cent. representative of the managers in the area, was that it was impossible to have a union within a union. What was wanted, it was argued, was an independent union for managers, assistant managers and trainees, which would have nothing to do with the C.E.A.

The background of the proposal, so far as North Lincs is concerned, is as follows:

At the September meeting of the North Lincs C.E.A. the secretary of the Managers' Section gave a full report on this matter to the

(*Continued in page* 36)

I.P.P.D.A. CHIEF FOR LONDON

Eric Johnston, new head of the M.P.P.D.A., plans a trip to Britain in late December (cables the KINE. New York correspondent).

His object will be to arrange a freer exchange of films.

When contacted, Fay Allport, M.P.P.D.A. representative, said that no actual confirmation of the trip had reached London, although it was hoped that Mr. Johnston would be able to spare time for the visit.

Television Committee Has Been Formed

E. J. Williams, Minister of Information, has announced that he has set up a Television Advisory Committee, with Garrow Jones as chairman.

The committee has been asked to press ahead with plans for the restoration of the London television service.

Its extension to the provinces will also be studied.

HILL FOR IRELAND TO PRESENT PROPOSALS TO STOP STRIKE

EXPECTATIONS that the strike among renters' employees in Dublin, threatened to operate as from the end of this week, will be averted became brighter following a meeting of representatives of renting companies on Tuesday.

Following a long discussion of the situation, Frank Hill is to visit Ireland to-day to offer a solution of the problem to Mr. Robinson, secretary of the Transport and General Workers' Union, in company with Mr. O'Brien, secretary of the Federated Employers.

The history of negotiations which have taken place between renters and their employers, leading up to the agreement at present in force, was detailed to the meeting together with the circumstances which have precipitated the strike threat.

These centre upon five girl employees of 20th Century-Fox who have refused to join the union unless instructed by their employers.

Not wishing to give such instructions without consultation with other renters 20th-Fox requested that the matter be discussed by them, with the result that Mr. Hill was requested to visit Dublin as 20th Century-Fox representative armed with a proposal which should settle the dispute.

The strike threat became acute during the visit of C.E.A. representatives to Ireland last week, when W. R. Fuller, general secretary, took a leading part in persuasive talks with London which resulted in the strike being postponed from Saturday last until next Saturday.

Upon his return to London he contacted Mr. Hill and the renters concerned, placing the full facts before them.

KINEMATOGRAPH WEEKLY

EDITORIAL & GENERAL OFFICES
93, Long Acre, London W.C.2

Telephone: Temple Bar 2468 (20 lines)
Telegrams: Kine, Southernwood, Rand, London
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Showing M. of I. Pictures

IF for once we set aside the whole question of the Entertainment Tax, and its exceedingly ferocious impact on box-office receipts everywhere, we must agree that on the whole the exhibiting end of the film industry came off more lightly than it might perhaps have expected from the restrictions enforced by war-time conditions.

Indeed, of the major branches of the entertainment industry, it was unquestionably affected least. Compared, for example, with greyhound racing, which was severely restricted, the kinema enjoyed an unfettered career.

In return, the Industry was able to do something for the authorities. It willingly gave, as the result of discussions with the M. of I., many thousands of hours of valuable playing time to the exhibition of Government propaganda films. In doing this it showed its good citizenship and its good sense.

Now, recently, the question of continued showing of these M. of I. pictures was raised and a discussion ensued between the General Purposes Committee of the C.E.A. and E. J. Williams, Minister of Information. It was recommended by the committee that the Association should agree that its members should continue to show M. of I. films.

As is now well known, members of the C.E.A. Council last week referred back the report to the committee, thus showing its dissatisfaction with the decision.

The matter has now been taken a step further and an eloquent debate has been raised in subsequent branch meetings.

At the moment there would seem much to be said for the attitude of E. J. Hinge, who, at the Northern branch meeting last week, criticised the action of the General Council and censored the move of the committee men who subsequently voted against their own report.

Mr. Hinge made one particularly good point.

"There is still an emergency in this country and exhibitors can help the authorities by showing these short films which carry the right propaganda message. It is up to us as good citizens to help the Government in its reconstruction work to the limit of our ability," he said.

It was well said. The exhibiting industry as a whole should give his words careful thought.

Long Shots

WHAT is going on behind the scenes? Is the present upsurge of public speculation about the film industry a flash in the pan or is it inspired from higher quarters? The answer to that poser is Wardour-street's favourite guessing game to-day.

In the last week I have discussed the matter with a number of top men in the Industry and most of them are convinced that decisions of major importance in the near future will be announced, possibly through Sir Stafford Cripps at Westminster.

MEANWHILE, over the other side they are watching film events in Britain extremely closely. They disagree with Lord Winterton's statement in the House of Commons when he alleged that important negotiations were nearing completion and would eventually give British films a bigger showing in the foreign markets.

I understand State Department officials in Washington maintain that no talks dealing specifically with the film industry have ever taken place.

Indeed, it is categorically said in New York that possible changes in the British film quota had never entered into the recent discussions.

THE man whose name simply cannot be kept out of the discussions, of course, is Arthur Rank, who now announces the formation of the United World Picture Company, with himself as chairman.

Too early yet to see exactly what the concern will mean in Mr. Rank's spectacular plans, but it appears that Universal and G.F.D. will carry on merrily in their highly successful way.

BROADLY, it looks as though the new concern will contribute an international line-up of high-class pictures, half American, half British.

Sixteen quality pictures will be involved at the outset.

THE strike threat in Northern Ireland has been taken mightily seriously by the major film companies in London, and the item formed the chief discussion at the K.R.S. meeting on Tuesday morning.

In view of the ticklish situation that has arisen the Trade Press was asked to make no comment as to what transpired at the proceedings.

However, there is no harm in giving a little of the background which was being openly discussed in the street before the renters' meeting.

ONE man, occupying an outstanding position in the Industry, told me quite bluntly that in his opinion it would be better for the major companies to withdraw from Dublin altogether rather than admit defeat on the labour problem with which they were threatened there.

Rightly or wrongly he interpreted this as being the thin end of the wedge.

HE argued that a closed shop in Dublin would produce a closed shop everywhere else, and that it was in his interest to oppose it. That is why at least one major company sent its man along on Tuesday with instructions to vote for withdrawal if necessary.

There is now some hope of a solution as Frank Hill is personally going over to Dublin as representative of the major film interests.

I know of no one more likely to clear up a tricky situation than Hill at a time like this. We may take it that if a middle line can be found, Hill will find it.

EVERYONE will be glad to hear that the cheery brothers Warner are returning to the fold of the M.P.P.D.A.

The dissensions which resulted in this major company leaving the Hays Office now belong to the past, and there is no sense in reviving them.

What is more important is that the Hays claim to have one hundred per cent. representation of the major companies is now justified once more. It means solidarity among the more important companies and as such is a very good thing.

CLARENCE HATRY'S name has been mentioned fairly frequently up and down Wardour Street of late.

Recently, it is being suggested that the financier is interested in entering the production side and in getting some studio connections.

Some people go so far as to say that he is discussing a possible deal with Norman Loudon, head of Sound City, whose importance on the film side is likely to increase in the near future.

Nothing definite yet, but it looks to me as though there is something in it.

WAS talking to Sir Alex. Korda during the week. He is now a whole lot better and working away as hard as ever.

He bluntly denied the New York report that he is setting up a world-wide production and distribution organisation in association with his colleague, Laudy Lawrence.

The story was that Korda would do the producing and Lawrence the distribution.

SIR ALEX. agreed that he had long-term plans in view and that they would be pretty ambitious ones, but he did not agree that they represented a new major world-wide distribution organisation or anything like it.

Nor is the old London film chief trotting back to New York again in a week's time as some of the other gossipers have insisted. His next trip there is not likely to occur until the end of January.

INTERESTING news that Eric Johnston, the new head of what most of us still call the Hays Office, is likely to come to London at the end of the year.

Fay Allport told me yesterday that he had been on the trans-Atlantic telephone fairly often of late and knew that the M.P.P.D.A. chief was hoping to get to Europe where the situation, after all, is in a pretty tangle and demands the closest attention of high executives.

ONE thing we may be sure of if Johnston does come to London, he will be given a very warm welcome by the Trade which is well aware of the outstanding work the M.P.P.D.A. has done in the cause of the Industry in general.

We may be certain that he will come if he can possibly get away from his business in Washington for the major American companies are getting more and more concerned with the growing nationalistic trend that is developing in film circles throughout Europe in general and Britain in particular.

AS Allport put it to me in a talk we had the other morning: "This Quota system of yours has become the classic example of protective film legislation in the world.

"This, taken to its logical conclusion, means that Britain is encouraging other countries to use protective measures for their own imports at a time when you are trying to get as wide a market as possible for your own films."

IN to-day's KINE. you can read how the first static 16-mm. commercial kinema has been established in Britain—down at Brighton.

I was discussing the whole business of 16-mm. films with Sam Eckman the other afternoon.

The Metro chief said that his company would be launching out into this field in a big way and was only held up at the moment through shortage of staff.

ECKMAN, in that incisive way of his, had some penetrating things to say about the whole set-up, but as they were off the record they must remain unprinted.

One point he did make, however, can be repeated. The Industry, he argued, must not make the mistake of regarding 16-mm. as a menace or pirate.

THE word "menace," he maintains, is wholly wrong.

16-mm. is progress, just as sound was; just as colour is, and just as television will be.

It is up to the Industry, says Eckman, to accept these new conditions and to benefit from them, not to resist them.

A good point well made.

FOOTNOTE to my remarks of this week, when I said that "The Wicked Lady" would be a test case of the grouchy and interminable warfare between the Trade and Fleet Street.

As I indicated, it was the opinion of such viewers as Josh Billings that it would be what the Americans call a sockaroo.

I see that their opinion is now proved true. Since it opened at the Gaumont I am reliably assured that the picture has made a day by day record. That is, its first Monday has beaten all previous Mondays, its Tuesday all Tuesdays, and so on.

There is apparently no cleavage about this; or is there?

THE Trade and Fleet Street will congratulate Joan Carter, formerly publicity manager of B.I.P., upon the birth of a son in Victoria, B.C., where she is now living with her husband Surgeon-Lieut-Commander J. W. Frost, R.C.N.V.R.

THE STROLLER.

The Debate Continues

Are Our "Supers" Justified? A Reply to the Critics

For the second week in succession the "Kine." devotes its weekly forum to a consideration of the many criticisms of the film industry which are now being made by publicists of all shades of opinion. In particular, it analyses the criticisms directed against the Rank policy of making elaborate super films at a time when studio space is abnormally scarce.

THE film Industry continues to hold the centre of the limelight. More written speculation about its future has been published in the last fortnight than at any time in its entire history.

It is now possible to see a pattern and to sense the direction in which the criticisms and arguments are being directed. On the surface, the situation is simple: legislators and publicists, alarmed at the £18,000,000 debit which the film industry represents in Britain's sterling balance, are feeling around for a formula to reduce the deficit without at the same time torpedoeing the entire Industry.

Concurrently, there is a tendency to confuse the sterling issue with the studio situation. Some critics are using the export balance as an excuse for criticising the Rank group; they ask for an implementation of the Monopoly Report, although exactly how this could promptly affect the adverse sterling balance they do not say.

Indeed, on reflection, the two problems seem to be separate entities; they do not overlap as some people suggest.

Here in brief are the latest coptributors to the nationwide discussion on film affairs.

Playwright Ben Levy, M.P., writing in *The Times*, stresses the importance of decreasing the flow of sterling to America and, at the same time, of increasing the production of British films. He pointed out that the two chief lines of thought were, firstly, to limit imports and reduce rentals, and, secondly, to step up the income of British films in the U.S. This last, he said, was the Rank policy.

He personally favoured freezing credits.

Michael Balcon promptly pointed out that freezing credits would not permanently help the production business. Writing in *The Times*, he championed the Quota system and asked for an increase.

Lord Grantley, better known to some as Richard Norton, an experienced film man with many directorships, jumped in with a fourth suggestion. He asked for a rigid establishment of single-feature programmes and the prohibition of American B pictures.

All this from *The Times*.

Facing a Crisis

Meanwhile, the influential *New Statesman*, which claimed that the film business faced the most serious crisis in its history, strongly criticised the Rank policy of making super films, thus tying up studio space for too long a period.

It urged that steps should be taken to increase the flow of independent production and suggested that Pinewood should be retained for the Government and leased to independents whose product exhibitors would be compelled to show.

Even the ultra-conservative *Investors' Chronicle* questioned whether it would be possible to cut our dollar expenditure except by restrictions on imports—to which it admitted there were powerful objections.

The debate therefore comes under two chapter heads. The argument that the country cannot afford to spend £18,000,000 on films is one which is really outside the province of the motion picture business. It belongs to high finance policy and it is unlikely that we can do anything about it one way or another.

The continued attacks on the Rank group come from various sections of public opinion, and derive from the general statement that it is finally undesirable for so great a concentration of power to a group of individuals.

With this general statement, a man as serious as Mr. Rank himself is unlikely to disagree in theory, for it is open to question whether the power of the group would necessarily continue to be exercised for the best and most liberal purposes, if, say, the present chief left it.

A general awareness of the dangers inherent in over-concentration, then, is reasonable, and the film Trade as a whole would not criticise comments on these lines from an outsider.

But in turning from the broad picture to the particular detail the critics too often show an unreality.

In the working of his policy Mr. Rank is accused of having unwisely made, in films like "Cæsar and Cleopatra" and "Henry V" pictures so lavish that they locked up studio space for an inordinately long time, thereby reducing the aggregate output of British films.

Rank is also accused of having taken the wrong line in his campaign to sell British films in America.

It is further alleged that his vast film interests constitute a monopolistic grip on the studio industry and that British films would be in a much healthier state without them.

Open to Criticism

These allegations call for comment.

It must be admitted at the outset that the production of super films like "Cæsar and Cleopatra" is open to criticism in view of the severe restrictions on production plans in this country. KINE. readers are familiar with P. L. Mannock's arguments on the subject, which he has advanced on a number of occasions.

Mr. Rank's long-term policy in relation to American receipts cannot yet be assessed. If he fails to secure an adequate American market he will have done no worse than men who have tried before him, except, perhaps, in terms of hard cash. If he succeeds he will have confounded his critics, who apparently doubt his ability to sell his films there. Time will show.

His argument that he could not sell his good films in the U.S. unless he had a Cæsar to go with them should be borne in mind.

The extremists' allegations that his preponderating economic grip on the industry is basically unhealthy is one with which experienced film men, aware of the special ramifications of an abnormally complicated industry, might well disagree, and its ceaseless repetition on doctrinaire lines does not make it any truer.

The basic fact about the Rank organisation which its critics overlook is this:—

Without Rank there would now be no British film industry on the scale we have come to expect.

The overwhelming improvement in the entertainment value of British films and the parallel improvement in their box-office receipts seems to arise primarily from the achievements of the Rank group of producing units. A small documentary coterie has done brilliant work for British production in the semi-educational field and isolated producers outside the Rank group have had their successes : but it is demonstrably true that the now considerable box-office achievement of the modern British industry has arisen with the advancement of the Rank companies.

We are not concerned here with Rank as an international film entrepreneur or the policy of his renting companies. Release agreements and his circuit plans are outside this argument. We are concerned solely with Rank as the dominant figure in the production business.

Consider, then, the history of British production. Following the original Quota legislation, a number of attempts, many of them on the highest plane, were made to give an international status to British production.

Courageous efforts were made by Alex Korda for London Films, and by the Ostrers and Michael Balcon for G.-B. In the main, these efforts were commercial failures. Earlier, the late John Maxwell soon abandoned the pursuit of the international film and turned himself to the more profitable business of making pot-boilers.

At the same time a number of other companies tried valiantly to produce British production programmes of a sufficient size and quality to justify the maintenance of a full-scale distributing system in Britain. In almost every case they, too, failed.

Not until Rank had acquired a substantial interest in Universal, and had controlled the distribution rights of its products in Britain, was the stage set for the production of pictures in quantity on a round commercial basis in this country.

Isolated Pictures

Film men who know that isolated pictures are not enough in themselves, and who realise that exhibitors must depend on a steady line of product, will understand why the immediate result of the Rank policy was a stability which alone made the production of a systematically worthwhile product possible.

It might therefore be argued that to break up the Rank group, as some extremists blithely advocate, would be to fling British production back to the mess it was in before its present leader arrived on the scene.

An amalgam of enthusiastic British independent producers, releasing through a special distributor of their own, does not appear to be enough. Unless they could offer a product comparable in size and value to that of the major American renters, they would stand no chance of success. It is on this point that theories break down.

It is desirable, therefore, to remember the achievement of the Rank companies at this time when their methods are being criticised. No one can deny that the group dominates the entire British production scene.

It is important to remember that without them the scene would be a very different one.

C. C.

UNIVERSAL TAKES THREE RANK FILMS FOR U.S.

A MUCH closer working arrangement between Universal in America and Arthur Rank's group of companies—already predicted in the KINE.—is foreshadowed in an announcement from New York that Universal is to release three Rank British films which had previously been scheduled for release through U.A.

Gainsborough pictures, they include "Man in Grey," and "2,000 Women." It is believed here (cables the KINE. New York correspondent) that Mr. Rank is disappointed with the American showing of his films to date.

It is now thought likely that he may in future release all his pictures through Universal in the U.S.

Inquiries in the Rank organisation in London suggest that "Cæsar and Cleopatra" will be released throughout America by U.A., following out the original contract.

It is also pointed out in the London organisation that elaborate contractural obligations will involve the continued release of Rank films through other companies for some time to come.

Meanwhile, International Pictures, headed by William Goetz and Leo Spitz, has merged with Universal, and is to form a separate subsidiary to handle the mutual interests of Rank and Universal for the distribution of Universal in England and the Rank films in the U.S.

This company will act in liaison with G.F.D., which handles the actual release of the large Universal product throughout Britain.

Mr. Rank is also reported to have signed Reginald Allen, formerly Universal scenario head, as Hollywood representative for the American Eagle Lion.

U.S. Television

Television in the U.S. came another step nearer this week when the Federal Communications Commission established channels for visual broadcasts, ruling that all stations must operate for a minimum of 28 hours per week, with a detailed daily maximum of two hours.

United World Pictures is New Company

A NEW world-wide distribution organisation to be known as the United World Pictures Company has been formed to distribute British and American pictures.

Behind it are Arthur Rank, representing the British interests, and Leo Spitz and William Goetz, of International Pictures. Universal is also interested in the deal.

Eight British and eight American films will be involved at the outset.

Mr. Rank will be chairman of the entire concern; Matthew Fox will be president and E. T. Carr will be managing director of the English company.

The company will have offices throughout the U.S., Britain and the rest of the world, with complete supervisory and selling forces.

In order to get the company working immediately the resources of Universal or the other companies in the Rank group will be made available at once.

It is emphasised that although Universal will be a joint owner of the new organisation the companies will have separate personnel and will operate independently.

Manchester "Section" Makes Its Plans

First meeting of the committee of the newly formed managers' section of the Manchester and Salford branch was held on Thursday, November 22.

The committee is busy formulating plans for the future, and when these are completed they will be submitted to the branch.

Everyone in the Trade sees your Advertisements in the "KINE."

★ The only medium to give you COMPLETE COVERAGE.

Nearly 5,000 COPIES SOLD (certified) EVERY WEEK ALL THE YEAR ROUND.

DON'T BUY BLIND!

IN PARLIAMENT

Minister Defends Continuance of 42B Regulation

WE HOPE TO MAKE S.O. REASONABLY EASY

DURING the second reading of the Emergency Laws (Transitional Provisions) Bill in the House of Commons, Lieut.-Col. D. Walker-Smith referred to Defence Regulation 42B, which it is proposed to continue, and said that it was an illustration of the danger that the perpetuation of these regulations would result in legislating by a side wind.

Regulation 42B was that which empowered a competent Service officer to apply for the opening of Sunday kinemas in certain circumstances.

What the Government was doing, he said, was to complicate and embarrass those local authorities whose natural feeling would be not to avail themselves of Section 1 of the Sunday Entertainment Act, 1932.

Chuter Ede, Home Secretary, in reply, said: "We desire to make it reasonably easy, with due notice, for a local authority, where there was no Sunday opening before the war, but where Sunday opening has been secured by the action of the military authorities, to continue Sunday opening hereafter if they so desire.

"It is a question that will probably arouse some local interest, but I do not think we ought necessarily to restrict the opportunities of local authorities to deal with this somewhat difficult subject in any way they think best."

U.S. NATIONALS IN STUDIOS

In the House of Commons last week E. P. Smith asked the President of the Board of Trade how many of the film executives now working in British studios were American nationals.

Sir Stafford Cripps said that to the best of his knowledge, at the present time one American national had general control of the arrangements for making a film in a British studio and some six or seven American film technicians were working in British studios in less responsible capacities.

RETURNING STUDIOS TO PRODUCTION

About 40 per cent. of the floor space of British film studios has now been cleared and restored to the studio owners, Sir Stafford Cripps, President of the Board of Trade, told the House of Commons on Tuesday.

It is expected that by the end of March more than 98 per cent. of this space will have been restored to the Industry, as well as much the greater part of the Amalgamated Studios at Elstree.

Close-Ups

by

SCREENCOMBER

Showmanship by Showcomber

THE New Screencomber Showmanship Service has been meeting with such success that we are encouraged to continue, and this week our Exploitation expert "Showcomber," offers you some ingenious ideas for exploiting "Lost Week End" or "The Diary of a Dypsomaniac." Why not stage a big Dyppy Demonstration? Round up the town's leading dypsomaniacs. Here is a simple method of collecting them. Have half a dozen alligators painted in a tasteful purple and green, add a few elephants with tartan kilts, mix with a score of top-hatted rats, to which have been fixed four-wheel brakes and arrange to have a yellow and puce camel head the parade, playing the bagpipes.

Weak End

YOU can be fairly sure that anyone accusing you of having stolen one or all of his pets immediately qualifies for your big Dyppy Demonstration. Here is a great chance for some spirited exploitation. Offer prizes to the dyp who has seen the most rum things and has the best Technicolored story. Have a man go round town edvertising "£1,000 Reward will be paid to anyone giving information as to the whereabout of 'The Lost Week End.'"

An exhibitor of our acquaintance, who tried this stunt, received a note from one of his patrons reading, "Dear Sir, Your weak end isn't lost, it's still on top of your shoulders."

Comic Section

FROM time to time people, outside our own editorial staff, of course, get an idea that this is a funny column. This rumour gets around every time a misspelling or other error creeps into this section.

A reader signing himself "Just Another Robomanager," who seems to be under the impression that this is a joke column, has given us a sleepless week puzzling over the following.

"I see," he writes, "A.B.C. is going to start Children's Clubs under the name of 'A.B.C. Minors.' Inevitably the poor benighted children who join these clubs will be known locally as Bevin Boys."

But could we get the point? No sir, until tossing restlessly on our troubled couch, we suddenly came to with a start about three o'clock the other morning. "Minors? Bevin Boys? Why, of course—Miners!"

The Comic Atomic

IF we are to believe the Press reports, Bing Crosby either made the Atomic Bomb or has discovered a method of combating it. Now we read that Hedy Lamarr has just invented a remote controlled torpedo.

No doubt the torpedo has been called Extase, and is operated by the same hot air which inspired the paragraph.

Esther Williams and Van Johnson in THE THRILL OF ROMANCE (M-G-M)

FRENCH FILM CRISIS CAUSES NEW YEAR HOLD UP

FAILING a favourable response to their request for amelioration in the pressing burdens of taxation French film producers have decided to relinquish a large amount of their production as from January 1, 1946.

They ask for a diminution in the crushing taxes which, they allege, accompany film presentation; a permission to raise the admission prices; the creation of a fund based on 7½ per cent. net receipts, to be devoted to the assistance of film production and export. They also ask for a quota system for French films.

Increases in the costs of labour, materials and equipment are a heavy burden which also prejudice production.

Consequently, say the members of the Syndicate Francais des Producteurs de Films, finding ourselves in an impossible position, we appeal to the powers that be for an amelioration of the conditions prevailing, failing which we have decided to stop production.

The decision was reached on a vote of 69 for the resolution with only one vote in opposition and four abstentions.

A visitor who has just returned from a business trip to France says that the production situation there is at the moment chaotic.

Labour and material costs are so high that a first-class film production cannot be made under 40 million francs, while the utmost return from the box-office is 20 millions. Taxation swallows 47 per cent. and distribution costs 40 per cent. of the returns.

Cameramen, who were receiving five thousand francs a month now demand 23 thousand francs. Other costs are up in proportion.

The Abbey Cinema, Abbeyfeale, Eire, is nearing completion and will be opened in a few weeks' time.

CONTROL SCHEME—M. OF SUPPLY PLAN

16-mm. Films May be "Zoned"

A ZONING policy is likely to be agreed upon between the C.E.A. and K.R.S. as one solution of the problems raised by the threat of 16-mm. competition.

This was stated by W. R. Fuller, the general secretary of the C.E.A., to members of the Northern Ireland branch.

Fuller's Reply

Answering questions on 16-mm., Mr. Fuller said the K.R.S. was willing to meet the C.E.A. to discuss the 16-mm. position at an early date. There was a place for 16-mm. films and the K.R.S. would probably agree upon some zoning so that ordinary kinemas would not be adversely affected.

Renters Take Over

The renters were going to distribute 16-mm. films themselves instead of allowing agencies to do them as at present. They had already had a talk with Mr. Rank, who would be one of the largest distributors.

HOW E.N.S.A. WILL DISPOSE 16-mm. SURPLUS

SURPLUS 16-mm. projectors will not be sold by E.N.S.A. to any private individual. This guarantee was given me by Basil Dean, director of E.N.S.A., last week.

He says that all surplus apparatus is to be sold through the E.N.S.A. Disposal Committee, which has to contact the Ministry of Supply. The Ministry deals with the disposal, according to the nature of the equipment.

These were other facts he made that are of importance to exhibitors:—

The films division is short-staffed. No operators are being released who could take over jobs in civil life.

There will be no reduction in the number of films required for showing in military camps.

FOOTNOTE: *Basil Dean had a peppery conference. The lay Press seemed to suspect that forthcoming Service conferences would be to decide on the very existence of E.N.S.A. Mr. Dean admitted that he wanted more time to carry out creative work in the theatre business.*

Margaret Lockwood, star of BEDELIA, which has started production in this country by John Corfield, examines a model of one of the gowns she will wear in the film.

N. STAFFS DISCUSSES ADVERTISING PROBLEMS

A PROPOSAL to reduce advertising to a minimum, particularly on hoardings, was discussed by the North Staffordshire branch.

It was decided to form a small committee to consider the question of advertising in the branch's area, a report to be given at the next monthly meeting. The following were appointed to the committee: J. M. Yardley, E. Mitchell and D. Wilde, together with the officers of the branch.

Bar Dispute for J.C.C.

There was a prolonged discussion on the hearing of a bar dispute, and it was resolved unanimously that:—

"As the matter involves the barring position as between towns and is not confined to individual kinemas, it is recommended that it be dealt with by the Joint Committee, along with consideration of the entire barring position in the whole of the North Staffordshire area."

Xmas Holiday Opening

The Secretary reported that the Stoke-on-Trent Watch Committee had refused permission for Christmas Day opening, but permission would be granted for kinemas in the city to open at 12.30 p.m. on the following four days.

T. A. Grant and F. V. Chambers (chairman) were reappointed as C.E.A. representatives to serve on the Children's Cinema Council.

It was decided that as the branch was inundated with similar requests, permission to make money collections in kinema foyers in Burslem and Tunstall in aid of the local hospital could not be granted.

A.C.T. ADOPTS 5-DAY WEEK POLICY

As from Monday of this week, the general council of A.C.T. has decided that the office shall operate a five-day week.

It is doing this for the reasons advocated by the trade union movement, that such a course is not only desirable in the general interests of employees, but also that efficiency and output are in no way impeded by such a step.

The office will be open from 9.30 a.m. to 6 p.m., Mondays to Fridays, and closed all day Saturday.

Oldham Had Poppy Day Dance

A dance organised by the Oldham (Lancs) Cinema and Theatre Proprietors' and Managers' Association was held at the Hill Stores on Tuesday, November 20, in aid of the Mayor of Oldham's Poppy Day appeal.

Many managers and their wives were present, including Mr. and Mrs. Bromley (Odeon), Mr. and Mrs. Draper (Gaumont), Mr. and Mrs. Kelsall (Palladium), Mr. and Mrs. Caldicott (Grosvenor), Mr. and Mrs. Lloyd (Savoy), Mr. and Miss Brown (La Scala), Mr. Diggle (Electraceum), Mr. and Mrs. McNiff (Ogden Circuit), Mr. Spibey (Odeon, Bolton), and Mr. Lester (Casino).

S. K. Lewis, who was welcomed at the last meeting of the North Western branch, was described in our report as a visitor. Actually, he is a nominee of the Regal, Chester.

Obituary

SCOTTISH VETERAN

THE death of Jimmy George, of Burnside, Glasgow, marks the passing of one of the Industry's veterans. Although he had been in retirement for some years, a sufferer from chronic asthma, he took a keen interest in kinema affairs up to his last illness.

George was a pioneer of the C.E.A. and a founder of the Scottish branch, as well as one of its first chairmen. He started at Clydebank in the very early days, but soon went to Cambuslang, where he ran Premier Pictures.

With the coming of talking films, he became less active, but no summer conference of the C.E.A. until the outbreak of war was complete without him.

He was a president of the Cinema Club of Glasgow, and an ardent supporter of the Scottish Benevolent Fund. He leaves a widow and brothers, all of whom are connected with the film business. One of them, Robert, is president of the C.M.A.

GLASGOW SETS ITS VICTORY DANCE

The Glasgow Cinema Club is planning a big event for January 31—the revival of the Cinema Balls on a Victory scale.

Tickets are being reserved at first to members of the Trade. The general public will be allowed in after January 20 if tickets remain available. The event will be held in Green's Playhouse.

Scottish Lodge to Meet on Friday

On Friday, at the regular meeting of Lodge Anima, Brother A. E. Barnett, Scottish branch manager of Anglo-American, will be installed in the chair by the two Past Masters of the Lodge, Brother E. Levitus and W. Sandground.

C

Need for a Central Casting Bureau

CROWD WORKERS' APPEAL

CROWD and small-part artistes are approaching Equity to support their claim for the establishment of a Central Casting Bureau and Joint Council as recommended by the Ministry of Labour's Court of Inquiry.

It is pointed out that nothing has yet been done to implement the recommendations made on January 8. A recent question on the subject by Tom O'Brien elicited the information that neither employers nor the workers' unions had approached the Ministry.

The film workers hope that by the adoption of the recommendations crowd work will be decasualised and the pin-money artiste and other classes eliminated.

Since the present negotiation the membership of the union has increased from 800 to 2,000. The wisdom of this increase is challenged by some crowd workers who see in it a bid for monopoly control by membership rather than consideration for the crowd artiste who seeks security through some form of regular employment.

Two main reasons were advanced for the non-acceptance of the Central Casting Bureau:—

(1) The Joint Council, to which the employers object, and

(2) The redrafting of the Constitution of the Film Artistes' Association, to which the union objects.

WELLS' "NO," THEN "YES" TO S.O.

Last month Wells City magistrates refused to renew the Sunday licence of the Regal, giving us their reason that the emergency for which it had been originally granted no longer existed.

A new hearing took place last week. The magistrates reversed their decision and granted the application on the ground that fresh evidence, which had not been available on the first occasion, had been produced.

At the second hearing petitions by Servicemen and by ratepayers were put in for the opening of the kinemas, and heads of local firms gave evidence in favour of the opening on Sundays, stating that it would benefit their employees.

Religious bodies in the city opposed the licence but the magistrates decided to grant it for a year.

S.O.—"As Before"—for Tavistock

Applications for the renewal of licences by W. E. and E. J. Pope, proprietors of the Carlton Kinema, and Archie Lewis Cinemas, made to the Tavistock Justices on November 21, were opposed by W. H. Gulley, a member of Tavistock Urban Council, in respect to Sunday opening.

The Bench granted the renewals of the licences on the same conditions as before.

The Governor of Northern Ireland, the Earl Granville, L. Hyman, J.P. (Chairman), J. D. Russell (Past Chairman), G. Scarborough (President, C.E.A.), E. Byrnes (Vice-Chairman) and Reggie Bromhead at last week's Victory lunch of the Northern Ireland C.E.A.

IRELAND ENTERTAINS GOVERNOR AT VICTORY LUNCH

THE Northern Ireland branch of the C.E.A. held its Victory Luncheon in the Grand Central Hotel, Belfast.

The Governor, Earl Granville; Prime Minister Sir Basil Brooke; the Lord Mayor of Belfast, Sir Crawford M'Cullaugh; and the Inspector-General of the Royal Ulster Constabulary, Sir Richard Pim, were among the guests.

C. Scarborough, W. J. Speakman, W. R. Fuller, Reginald Bromhead, were among the trade guests.

Louis Hyman, J.P., presided.

The Governor said that he was glad to learn that kinemas in Belfast had subscribed £7,700 for the Red Cross fund. The kinema, he went on, provided good entertainment for every section of the community.

British films could hold their own with any. In fact, he preferred a good British film to any.

George Scarborough said no one in England could forget the part Ulster had played in the war effort and the hospitality they had extended to Servicemen. They noted that happy relations existed between the various Government departments and the Trade, and hoped that would continue. There were problems to be faced in peace just as in war, and the Trade would assist the Government in every effort that was for the good of the people.

Premier's View

Sir Basil Brooke spoke in appreciation of the co-operation extended at all times by the industry in Northern Ireland, and paid tribute to the work of G. Lodge, who had produced a very useful film for the grow more food campaign.

The Lord Mayor referred to his happy memories of the Industry.

PORTSMOUTH RAISES £450 AT ITS PREMIERE

Portsmouth and Isle of Wight branch of the C.E.A. raised £450 for the Lord Mayor of Portsmouth's charities as the result of the provincial premiere of Michael Powell and Emeric Pressburger's new film "I Know Where I'm Going" at the Odeon, North End, Portsmouth.

Emeric Pressburger and Mrs. Pressburger and Mrs. Michael Powell were at the show.

The London party was met by the chairman of the branch, A. Levison, and Patrick Reed, manager of the Odeon, who also undertook all the publicity and booking arrangements.

Returning thanks for the donation, the Lord Mayor mentioned that in the last few months the people of Portsmouth had contributed £20,000 to the Royal and Merchant Navies' Fund, and also just over £1,000 towards the British Empire cancer campaign.

"This is the first time," he added, "that such an effort has been made for the Lord Mayor's charities."

He thanked the branch as a body, the proprietors of the Odeon for putting the theatre at their disposal free of charge, Sir Geoffrey Layton for lending the band, and Mr. Reed and his staff.

In a foreword in the souvenir programme the branch expressed its thanks to J. Arthur Rank, the directors of the Odeon, the producers, and General Film Distributors for supplying the film.

Manager's Wife

The death has occurred of Mrs. Edith G. Ross, wife of R. W. Ross (manager, Odeon, Corby). She died suddenly on Tuesday, November 6, as the result of a stroke.

CHRISTMAS STRIKE?

NOTTINGHAM employees have decided to hold a ballot to decide if they should work on Christmas Day or not. N.A.L.T.K.E. members met on Sunday and pointed out that if they were to work on Christmas Day they would:

Have to walk home, because the buses would stop at four o'clock, and

Would miss spending the first peacetime Christmas with their families.

This is what the KINE. correspondent says about the meeting:—

None of those present voted against the taking of the ballot, and it is proposed to decide the question on a two-thirds majority.

One of the speakers at the meeting said that the public were behind employees who were getting a raw deal. Another speaker said they had been fighting for Christmas Day closing for four years, and there were 450 signatures to a petition.

Authority's View

Subsequent speakers pointed out that the Stoke authority had declined to grant Christmas opening.

One member pointed out that this would be the last time theatres and kinemas would be open at Christmas, and that the matter should be left to the union. The speaker added that if the union could not settle it, there was something the matter with the union.

The meeting passed a vote of censure on the Watch Committee for "having sided with the capitalists against the workers."

FOOTNOTE: F. Kelly, N.A.L.T.K.E. organiser, told the Labour Press this week that "it would be against public interests to curtail entertainment at Christmas." W. R. Fuller told the Press that the tendency is—open south of Birmingham, close north of Birmingham.

S.O. HAS BEEN BENEFICIAL

Oldham (Lancs) Watch Committee, on Wednesday last week, agreed to Sunday kinemas for another twelve months.

The committee was influenced by the report of the Chief Constable (W. E. Schofield) on the ceasing results secured through the opening of kinemas on Sunday and the large attendance at these shows.

It was also decided to renew all the licences with the exception of those for the three kinemas that had not yet carried out the recommendation of the committee, and the licence be made out in the name of the resident manager.

Councillor Roberts remarked that the decision of the committee in favour of Sunday kinemas had been justified in view of the appreciation shown by the general public. He added that the Chief Constable pointed out in his report that since the opening of kinemas on Sundays there had been less obstruction and disorder on the main streets by young persons, and fewer young persons had been observed attending licensed premises.

you're with

WARNERS!

FIRST AGAIN WITH THE BIG-MONEY RELEASES for 1946

RELEASE DATE

Dec 31 — RHAPSODY IN BLUE

Jan 14 — Charles BOYER · Lauren BACALL — CONFIDENTIAL AGENT

Jan 28 — John GARFIELD · Dane CLARK · Eleanor PARKER — BODY & SOUL

Feb 11 — Joan LESLIE · Robert HUTTON — TOO YOUNG TO KNOW

Feb 25 — Ida LUPINO · Sydney GREENSTREET — PILLOW TO POST

Mar 11 — Sydney GREENSTREET · Geraldine FITZGERALD · Peter LORRE — 3 STRANGERS

Mar 25 — Helmut DANTINE · Andrea KING · William PRINCE — SHADOW of a WOMAN

and then GARY COOPER

APRIL 8 INGRID BERGMAN SARATOGA TRUNK

and then APRIL 22 Bette Davis THE CORN IS GREEN

"Hey, MacMurray... your PAST is showing!"

You're TERRIFIC Fred... in a role that tops everything in your fun-filled past!

LONDON TRADE SHOW—TUESDAY, DECEMBER 4. RIALTO, COVENTRY

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BRITISH LION
PRESENTS

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IN
"Mexicana"

A
REPUBLIC PICTURE

LONDON TRADE SHOW: STUDIO ONE,
NOVEMBER 30, 10.45 a.m.

UGGESTION FOR A DEPU-
ATION TO ARTHUR RANK

Branch's Plain Speaking on British Rental Terms

VIGOROUS protests against renters of British films, and particularly the Rank organisation, for what A. Snape described as exorbitant percentages terms for quota product were voiced at last week's meeting of the Manchester and Salford branch, at which T. S. Dawson presided. Following the suggestion that a branch deputation should wait upon J. Arthur Rank, it was decided to ventilate the subject in General Council.

MR. SNAPE pointed out that no matter what the run, every renter asked from 40 per cent. upwards. As exhibitors had to have the films renters were enabled to hold a pistol at their heads. Films had to be taken which had already been booked at the opposition. The present high level of rentals would not apply, but for the fact of the renters having the Quota Act behind them.

A. CAPLAN: If you go to the renter of American films you pay 50 per cent. for some pictures, but you get other films cheaper; if you go to Mr. Rank and his associated companies you can't get anything at less than 50 per cent. Nor can you get anything else to help you to make up the programme.

If you run quota films you have to run at a loss. British films are definitely held for prices which are excessive. If any of our members are prosecuted for non-compliance with the Quota Act, and they are convicted I hope there will be appeals to a higher court and the full facts brought to light.

Members pointed out that the circuit cinemas were not worried; the product was secured. Independent exhibitors had to bear the full brunt of the present difficult situation.

R. Fox remarked that before long there would be a much reduced import of American films. If there was an increased demand for British films, still higher prices might be demanded.

Over-spending on U.S.A. Product

The CHAIRMAN: We are spending enormously more than we can afford on American films. The only way to restore the balance is to have more British films.

Mention was made of the manner in which exhibitors were handicapped in their efforts to prove to the authorities that they had made an honest endeavour to find British quota films.

The mere statement that so many British films were bookable at a particular time, it was pointed out, was most misleading. Methods were suggested by means of which exhibitors could produce evidence to show they had tried to obtain quota product.

Concerning one renter's offer to consider making adjustments when a film did not make the grade, the CHAIRMAN said this was a reversal to Eastern market methods.

"See Mr. Rank"

A suggestion was made for a direct approach to be made to Mr. Rank. This led to a comment on the Film Rentals Committee, which one member thought would die a natural death.

The CHAIRMAN: It would not, if other branches were as keen on the rentals question as this.

An interview with Mr. Rank would be worth more than a dozen joint committees.

The meeting was informed there had been several cases where films had been booked to, and shown by, exhibitors before the terms had been fixed. The amount payable by the exhibitors concerned was settled after the takings had been ascertained.

H. NEWBOULD promised to bear in mind all that had been said when he attended the next meeting in London.

"A" Films—New Situation

CONSIDERATION was given to reports that the police were objecting to the showing of "A" films when children under the age of 16 were present at evening performances.

It was pointed out that this was not a new issue, although horror films could not be shown to children, but it had been always understood that suitable "A" films might be shown to audiences which included children. According to one police officer, if there had been a gentlemen's agreement on the subject, which he neither admitted nor denied, this came to an end some time ago. The police officers had no desire to be officious in carrying out their duties, but when they saw many unaccompanied children at performances of "A" films they were bound to note the fact that there had been an infringement of the licence.

Members said that the gentlemen's agreement which had been in operation certainly promoted smooth working. What complicated things at present was the acute shortage of films with "U" certificates. Many of the films now graded "A" could not possibly have any harmful effect on children, and ought to be available for universal exhibition.

In the course of discussion there was some weight behind the suggestion that the branch should point out and produce evidence to show the great shortage of films with "U" certificates, and request the authorities to take a broad view of their duties during the present period of difficulty.

Pay for Sunday Work

THE district secretary, N.A.T.K.E., sent a letter on the subject of the application for revised terms for Sunday work. In view of the negotiations for a national agreement on working conditions, a recent general meeting of the branch declined to proceed with local discussions. The N.A.T.K.E. now intimated that six months' notice, expiring January 31, 1946, had been given for the termination of the local agreement, and if no decisions were reached in the meantime discussions would continue at the end of January from the point where they had been left off.

Managers' Section Dilemma

OWING to the formation of the Managers' Section, which will have to be financed from branch funds, Mr. SNAPE said the branch would become "bankrupt" unless assistance was forthcoming from headquarters. If the C.E.A. was going to organise a Managers' Section it must consider the method of financing it.

The SECRETARY (T. E. Robinson) said only projected income seemed to be from non-nominee managers, as subscriptions of nominee managers were paid in respect of those theatres with C.E.A. membership. As far as the local position was concerned, they had to finance two committees. Permission had been given to the Managers' Section to use the C.E.A. office (Cromford House) for meetings, but there would be the cost of circularisation, postages and stationery. The cost of circularising members of the Section would be equivalent to that of circularising the C.E.A. members.

Nothing in the Kitty

The meeting was informed that it had not been definitely ruled that the branches must meet the costs of forming the managers' sections. Possibly, the C.E.A. headquarters would foot the bill.

It was also pointed out that it would be possible for the Section to spend more than was expended on behalf of C.E.A. members. The Section had no money; it was not entitled to charge a subscription and could not get revenue from anywhere else. The Section might cost the branch £50 a year.

MR. SNAPE: It must be obvious from our accounts we have been living from hand-to-mouth. We never have any surplus, and it is only by the strictest economy that we avoid incurring a loss. We have no finance to meet the cost of the Managers' Section.

W. MILLER: What would happen if at the branch annual meeting a member moved that the expenditure of the Section be disallowed?

The CHAIRMAN: We should lose Mr. Snape.

MR. MILLER: It is most unbusinesslike procedure.

The SECRETARY: I agree with you.

On the proposal of Mr. MILLER, it was decided to send a letter to headquarters asking them to bear the whole of the expenses of the Managers' Section.

Newsreel Theatres

THE CHAIRMAN regretted the withdrawal of newsreel theatres from membership; this meant the loss to the branch of the services of C. W. Fennell. He hoped that differences which resulted in these withdrawals would be bridged over and that Mr. Fennell would soon return to the committee.

Need for Notice

ATTENTION was directed to the serious inconvenience that had been caused at some theatres owing to men leaving their positions to take up other jobs without giving the requisite week's notice. The position was getting worse. Exhibitors must do something to protect themselves.

It was suggested that in any future agreement with the N.A.T.K.E. it should be clearly laid down that employers were entitled to a stated period of notice.

N.F.S. Request for Films

THE SECRETARY reported that the K.R.S. had turned down the request for films to show to members of the N.F.S.

MANCHESTER

Butcher Aims at Music

Cavan O'Connor as he appears in UNDER NEW MANAGEMENT (Butcher's) now being made at Nettlefolds

SECTION COULD BANKRUPT BRANCH WITHOUT H.O. SUPPORT —Snape

JOHN GRIERSON'S SUCCESSOR

The appointment is announced of Ross McLean as acting Film Commissioner of the Canadian National Film Board in succession to John Grierson.

The National Film Board has been transferred from the jurisdiction of the Department of National War Services to the Department of Health and National Welfare. Brooke Claxton, Minister of Health, has been appointed chairman of the Board.

U.A. SHORTENS TEMPLE FILM

U.A. is issuing a new shortened version of "Since You Went Away," the length of which is now 13,242 feet. This is about half an hour off its previous running time.

"Since You Went Away" was one of the films recently criticised by Northern exhibitors because it was too long to fit a double feature programme.

Tenterden Borough Council has allocated £31 10s. each to King George's Fund for Sailors and Queen Charlotte's Maternity Hospital from the opening of the town's kinema (the Embassy) on Sundays.

"GRAVE IMPLICATIONS OF G.C. ACTION" DECLARES HINGE

Northern Branch Inquest on the G.C.—M. of I. Decision

DEEP and not wholly impersonal resentment was expressed by E. J. Hinge at the Northern branch meeting at the action of the General Council in "referring back" to the General Purposes Committee the recommendation that exhibitors continue to show M. of I. films. Criticism of the attitude of committee members who subsequently voted against their own report was followed by a branch direction for delegates to support the recommendation.

Initially, W. Carr had admitted sturdily that, having voted for the recommendation in the G.P. Committee, he had been swayed by counter-arguments put up in General Council. "There was obviously a great divergence of opinion, and I thought it best that the exhibitors who have to give the screen time, should have opportunity of stating their views."

Hinge Perturbed

Mr. Hinge was nettled and perturbed, and, for once in a while, he showed it.

"This matter was discussed in all its aspects," he said. "Only four G.P. members voted against the recommendation. I am sorry and surprised that Mr. Carr allowed himself to be swayed by anything said on the subject in General Council. It is a very serious matter that the G.C. referred back this recommendation. And I will tell you why.

E. J. HINGE

"It is a new departure for the General Council to 'refer back' a considered recommendation without having introduced one new thought or tenable argument against it. Thus the implications of its action are the more grave.

"I have no political affiliations. I do not see eye to eye with the Government; but I conceive it my simple duty to help the man who has a big job to do.

"For six years we have co-operated with the Minister of Information. We have criticised some of his Department's films, as we were in duty bound to do when we thought they were wrong."

"The Minister conferred with us. We advised him on the points of subject matter and lengths likely to achieve the desired ends. I say that it is up to us, as good citizens, to help the Government in its reconstruction work to the limit of our ability. It does not matter that you don't agree with the Government politically.

Bitter Speeches

"The tone and trend of some of the speeches could not have been more bitter had we been asked to show films propagating the nationalisation of the Industry.

"As for the argument that we should be paid to show official films, just as the newspapers are paid to print official advertisements, there is neither reason nor logic in it. The newspapers have never asked payment for the vast amount of space devoted in news and editorial columns to furthering the national interest. They have not asked payment for their splendid work towards an end in which nobody can benefit more than our Industry, that is, the building of a prosperous new Britain out of what the war has left us."

The Trade Must Co-operate

"Let us rid ourselves of the suspicion that the Government is scheming to afflict us with Socialist propaganda, and of the soap-box oratory with which some members too often afflict the General Council. The Ministry has asked OUR advice on what its film department should produce towards making the people reconstruction-minded."

"We expect Government co-operation on our side. And let us not forget that we have received many favours by comparison with other industries. If, by any decision of ours, there should be born in Government minds a suspicion that we are bent on a form of political opposition, all the consequences will fall upon us."

"Happily, I do not think that the General Council was actuated by political considerations. By consultation, we can remove the danger of political propaganda from our screens. And surely, we are not so utterly and soullessly commercial that we would refuse our help for the sake of a few paltry shillings?"

"It does not matter what political complexion the Government wears. In all efforts it makes in the national interest, it is entitled to the support of all good citizens. And such help as I can give it will always get."

"A Great Pity," Declares Morrison

F. W. MORRISON vigorously supported Hinge. He said:—

"I have always feared equally the demagogue and the high priest of procedure. Between them they swung the General Council on this issue. It was a very great pity."

He pointed out that the G.P. Committee comprised delegates from virtually every branch. They might reasonably be supposed to know the majority feeling among exhibitors in their branches. They presented a three-page report setting forward a considered case for continuation of the policy of co-operation with the Ministry.

"Of 26 members," he said, "only four voted against that report. Proudly we offered our co-operation to help to win the war. What earthly reason could the General Council offer for supposing that the majority of members was averse from co-operating in the effort to win the economic battle—in some ways a grimmer battle—in which we must now engage."

Unrepentant

W. STANLEY GIBSON (Middlesbrough) was unrepentant. He did not subscribe to the view that the General Council's action must be construed as opposition to the recommendation of the G.P. Committee.

For Branch Decision?

"It was manifest," he said, "that some members—maybe a considerable number—wished to be rid of official films. They are members, they have a right to their opinions, and they are entitled to be consulted. The wish of General Council, as I understood it, was that the branches should be given opportunity to express their opinions."

FRED JORDAN, admitting cheerfully that he was one of the "rebels," said that, rightly or wrongly, some members feared that official films might be given subtle political twists and that, by placing 4,500 kinema screens at the service of the Government, they might be manœuvred into veiled advocacy of a political ideology to which they were opposed.

"I voted for the 'reference back,' not because I am opposed to showing official films, but because I felt—and feel—that those who hold opposite views should have opportunity to express them."

W. M. CLEMINSON (G.-B.) frankly admitted that he voted for the "reference back" in opposition to all other circuit representatives.

"I bear the added burden of knowing now," he said, "that had I voted with them the General Council would have adopted the G.P. report by the minimum majority. It happens that I am quite incapable of voting for something I believe to be wrong, and there is a phrase in the G.P. recommendation which I feel to be wrong." He quoted the phrase: "There is reason to assume that the Government would take compulsory measures against exhibitors."

"That," he said, "suggested pistol-at-the-head methods of negotiation. We should not permit ourselves thus to be intimidated."

Merely a Warning

Mr. HINGE pointed out that the statement to which Mr. Cleminson took exception was not made by the Ministry of Information. It was intended by the G.P. to warn members of the dangers of recalcitrance.

"We felt," he said, "that it would be to our ultimate disadvantage if the Ministry sought other means of distributing their films—by mobile kinemas and the like."

Mr. CARR insisted that, since 31 members voted for the "reference back"—more than half the Council—it was a fair assumption that half the exhibitors were in some doubt about the wisdom of continuing to exhibit M. of I. films. On that assumption, the correct course was to refer back the recommendation.

CHARLES CHIPCHASE said: "Once it was regarded as a heinous offence for any member of a committee which had made a recommendation to vote against that recommendation when it came up for confirmation. Without condemning what appears to be a new practice, I feel that the old one had a great deal to recommend it."

On the motion of the Hon. WILLIAM WESTWOOD, the branch delegates were unanimously instructed to support the recommendation of the G.P. Committee that M. of I. films be shown as usual.

Other Business

The rest of the agenda got very short shrift, but these items emerged:—

Mr. CARR reported that a number of exhibitors had attended a private view of the Fox film, "The House on 92nd Street," and found that there was nothing derogatory to the British war effort.

"It is quite a good—er . . ." he began.

"Fifty percenter," suggested the irrepressible HINGE.

Mr. HINGE reported that "we are meeting the newsreel people next week on this matter of independent booking of newsreels."

Mr. JORDAN advised exhibitors not to be too prodigal with fluorescent lighting. "It will not be sufficient to prove to the police and the Ministry of Fuel and Power that it doesn't use so much as the gas-filled lamps," he said. "They will still require to use the minimum candle power."

BILLY CARR and SYD BAMFORD were added to the committee charged with the organisation of the next Cinema Trades Ball.

J. Coverdale Bell, a foundation member of the branch, was reported to be recovering satisfactorily from the second round of a dual operation.

Warner Brothers is to distribute the British M. of I. story of Burma, "Burma Victory," in the United States. This follows the company's decision to screen the film at the Warner, Leicester Square.

NORTHERN

Columbia Renames a Musical

Leslie Brooks as Ann Stuart, and James Binkes as Gibley, in MEMORY FOR TWO (Columbia). It was formerly called "I Love a Band Leader."

COMPULSION THREAT MERELY A WARNING TO EXHIBITORS

BRANCH HONOURS ITS FAMOUS MEN

Freddie Morrison's Tribute

AS "father" of the General Council and ace orator of the Northern Branch on sentimental occasions, F. W. Morrison, himself twice chairman, was manifestly the fit and proper person to unveil the plaque, provided in the branch's assembly rooms to bear the names of past chairmen.

He sketched the early history of the branch which began as a local Cinema Managers' and Proprietors' Association, with the late Lindon Travers as chairman.

"He was," said Mr. Morrison, "a really majestic figure, dwarfing his faithful supporters, John Bell and my humble self. He was a genial soul who hated trouble of any kind with anybody."

The Happy Warrior

Mr. Morrison spoke with great affection of the second chairman, "Tommy" Thompson, whom he described as the "happy warrior" who, as national treasurer, regularly dug deep down into his pocket to finance the work of the young C.E.A.

Of J. Coverdale Bell, he said: "John was in at the beginning, and is still with us, the same old stalwart with the ready tongue and the readier smile." Of the late Stanley Rogers: "A citizen of Newcastle, an intellectual, a hater of cant and hypocrisy, and a man who adorned every movement with which he associated himself."

Mentioning George Oliver ("a genial giant of a man with the heart of a child"), William Shepherd ("so much an individualist that he was 'agin everybody,' and resigned the chair rather than risk splitting the movement"), Billy Marshall ("who smoked more matches than any man I have ever known"), Syd Bamford ("as good, restrained, and safe a chairman as he is a treasurer and trustee"), John Snell ("the enigma, with witty and satirical tongue"), Tom Scott ("that faithful admirer of rating authorities, advocate of high film rentals, and lover of U.S. film magnates").

Judge and Diplomat

Coming to Stanley Gibson, four times chairman, Mr. Morrison said: "Stanley has been called 'the Sphinx': but his air of calm deliberation and judicial restraint always makes me feel that, when the Cinema Industry got him, the High Court lost a first-class judge.

"And," he continued, "if Stanley Gibson should have been a judge, 'Teddy' Hinge obviously should have been a diplomat, an ambassador, or a Cabinet Minister. You really have to watch him at work on a stubborn subject to appreciate how will-power can be made to overcome won't power."

Of Tom Massicks, he said: "There is an incisive quality both in the diction and the manner of Tom. He is a good antiseptic for sentimentality, for he says what he means and means what he says."

Of Billy Carr, he said: "This is the record-breaker: five times chairman of the branch. I remember him coming among us, a rather shy and diffident chap who never found speech easy; but he is now one of the real statesmen of the Industry."

Dennis O'Keefe and Helen Walker with "Rochester" Anderson in BREWSTER'S MILLIONS (United Artists), which ran successfully at the London Pavilion

The Present Chairman

"Finally, we come to the present chairman, 'Dick' Eadie. I proposed him for chairman once or twice before the honour was conferred upon him; but I have yet to hear him complain at the preference of the branch for another. In his manner of handling our meetings, he has more than justified my hopes of him."

In conclusion, Mr. Morrison said it gave him the most profound satisfaction to look at the names on this plaque and to recall how, each in his turn, had assisted in building up and endowing with the true spirit, an organisation greater and more powerful than they had ever dare dream it would be in the old days.

Civic Tribute

Lindon Travers, a renter and son of the first chairman, thanked the branch for permitting him to be present on that occasion. "On behalf of my brother and my sister," he said, "as well as of myself, I express a deep appreciation."

The Town Clerk of Newcastle (John Atkinson) said that "Recently, men of ten, twenty and even thirty years' council service have been removed. I hope we also may copy your example in thus honouring those who have rendered the public great services."

He mentioned that one old servant of the Industry was not named on the plaque; but perhaps that would be remedied by the attachment of a name-plate. He referred, of course, to Alf Smith, "the perfect secretary" for 26 years.

It is understood that the Town Clerk's suggestion is to be taken up and a small brass plate added to the plaque: "Unveiled by F. W. Morrison, November 20, 1945. Alfred Smith, secretary."

Past Chairmen

Lindon Travers, 1911-1916; Thomas Thompson, July, 1917—January, 1918; J. Coverdale Bell, 1917, 1918, 1919; G. W. Oliver, 1920; J. S. Snell, 1921-22; William Carr, 1923; W. S. Shepherd, 1924; W. R. Marshall, 1925; F. W. Morrison, 1926; A. V. Adams, 1927; E. J. Hinge, 1928; J. S. Snell, 1929; Stanley Rogers, 1930; J. C. Bell, 1931; William Carr, 1932; Syd Bamford, 1933; E. J. Hinge, 1934; W. Stanley Ginson, 1935; Tom Scott, 1936; F. W. Morrison, 1937; T. F. Massicks, 1938; W. S. Gibson, 1939, 1940, 1941; William Carr, 1942-43-44; E. Richard Eadie, 1945.

Manchester Managers Hotly Debate C.E.A. Section Policy

SOME progress has been made in putting the Manchester and Salford Managers' Section on its feet. A further general meeting of managers was held at the Midland Hotel, Manchester, last week when a committee was appointed. It held its first meeting two days later to consider the formulation of a programme to be submitted to the C.E.A.

About 50 managers, some of them non-nominees, attended the general meeting, where it was revealed that 270 managers, including assistant, trainee and relief managers, would be eligible eventually for membership of the Section. There are about 150 kinemas in the area.

There was a breeze at the opening of the meeting when a proposal was made for keeping a register of those attending. Two or three managers objected to signing the attendance book in case it should be assumed they considered themselves members of the Section.

The point blank question was put to the chairman (E. Flint, Scala, Pendleton): If we sign, are we regarded as members

The Chairman: No, certainly not. We know some managers do not wish to belong to the Section.

One manager exclaimed that two things were happening at the same time; (1) Endeavours were being made to form Managers' Sections throughout the country; and (2) negotiations were proceeding between the General Secretary of the C.E.A. and the C.M.A. "It seems a bit like the Pearl Harbour business," he added. "You will recall that the Japanese were negotiating at the time they launched the attack."

E. FLINT

This brought Chris Hadfield (secretary) to his feet. "I am afraid we shall have a lot of opposition this morning," he said. "If this meeting gets much warmer we shall bring it to a close. We are here to try to formulate our ideas and to frame proposals on conditions to be submitted to the C.E.A. No further interruptions, please."

In reply to a manager, the Chairman remarked: Whatever is said, this Section is going on.

A Red Herring

A. Sidi: Some think this Section is a red herring. Perhaps it is, but that is no reason why we should not examine the possibility of it bringing us benefits. If the Section does not deliver the goods we can throw it overboard and, if necessary, go over as a body to the C.M.A. Meanwhile, let us get on with the job.

The Chairman said inquiries had been made as to the position of non-nominee managers. Until the rules of the C.E.A. had been altered, non-nominees could not be accepted as members. The change was due to take place next March. Personally, he felt the Section could function usefully in improving the conditions of managers. Many of those present had been members of the C.E.A. for a long time. He had been associated with it from its inception, and he must admit, the C.E.A. had a very capable body of officials, who had done much good work for the entertainment Industry. There was no objection by Mr. Fuller to a manager being a member both of the Section and the C.M.A.

Committee Elected

The following committee was then elected by ballot: C. Burgess (Alhambra, Openshaw), A. Sidi (Regal, Levenshulme), C. Bailey (Luxor, Hulme), H. W. Young (Victoria, Broughton), and Miss Harris (Palace, Salford), with the chairman, E. Flint (Scala, Pendleton), secretary C. Hadfield (Apollo, Ardwick), and delegate to National Negotiating Committee, T. J. Colgan.

Question: What became of the C.M.F.? Reply: I presume it will be somewhere in the C.E.A.; where, I don't know.

The Secretary: That is just an awkward question.

Who will pay the expenses of the delegate who attends the meetings of the National Negotiating Committee? The C.E.A.

"My Doubts"

The questioner retorted: I have my doubts. Are we to assume we shall get something for nothing?

The Chairman said he was told that nominee managers, by virtue of the fact of representing theatres in the C.E.A. would have their dues paid by their theatres. When non-nominees come into the Section they would have to pay a small subscription.

Question: Does that mean non-nominees will pay the expenses?

The Chairman: Not at all.

It was decided that the committee remain in office until the date of the annual general meeting of the C.E.A., when it was presumed non-nominees would be eligible to join the Section.

A.B.C. OPENS NEW "MINORS"

Saturday will find A.B.C. inaugurating its scheme of Saturday morning children's kinema clubs in the Midland area.

The honour of starting the first "A.B.C. Minor" in Birmingham has fallen to manager J. H. Martin, of the Bristol Cinema, Edgbaston, who says that the numerous applications for membership indicates a good send-off for these special matinées.

16-mm. PROJECTORS—"SOLD FOR A SONG"—MAY BE A MENACE

Council's Responsibility for Safety of Brighton's Shop Kinemas

FACED with a concrete example of 16-mm. competition in the centre of Brighton, the Sussex branch of the C.E.A. has decided to approach the town clerk pointing out the danger to public safety inherent in unlicensed and uninspected premises such as shops being used for film entertainment.

The matter arose when DAN BENJAMIN told members that he had received a letter from Jack Leslie, who had recently been running a concert party in Brighton. In the letter Leslie announced that he intended to open a new kinema in East Street and that he would like the branch of the C.E.A. to know about this before any members read about it in the Press.

Three 16-mm. Kinemas

A. J. SADLER pointed out that he understood that three 16-mm. static kinemas were being set up in Brighton—the one in East Street, the others at Patcham and Hove.

F. MILLS: "This is a serious matter. I have seen this place in East Street. It is just a shop with 62 seats, running a one hour-programme. It looks quite nice. Inside there is a door open at one end where I saw a notice: 'Temporary lavatory accommodation.' The room people had to go to was cluttered up.

"If these little one-man shows are going to be allowed to be put up it is going to affect exhibitors. This is a shilling a time interest show; but these 16-mm. units will soon be out in the villages. The renters are now starting to put out feature films for them.

"Unless some action is taken by the local authority, it is going to be a menace to the small exhibitor."

R. E. RICHARDS [took a conservative view

RANDOLF E. RICHARDS (chairman): "These things have been going on for years.

MR. MILLS: "Yes but things are coming to a head. People who have been running shows for the troops will be coming out to entertain the general public."

THE CHAIRMAN: "People were doing this before the war. I know of one man who ran six Western Electric 16-mm. machines."

HARRY JACOBS then enlarged on a remark which had been made by Mr. Sadler that it seemed unlikely that such shop-front kinemas would meet with the necessary health requirements. Mr. Jacobs pointed out that he had been told by the Brighton sanitary inspector that the Town Council could do nothing in the matter as 16 mm. was controlled by no special Act. Further, he understood that the East Street kinema was intending to use 35-mm. non-flam stock, which would still keep the premises free from normal kinema regulations.

He wanted to have a strong protest made to the renters.

THE CHAIRMAN: "We can do nothing about this while U.S. and British producers sell their 16-mm. rights."

MR. BENJAMIN: "We must get in touch with the civic authorities and point out to them that running with 16-mm. there is always a danger. If people panicked and someone was killed the onus would be on the civic authority. It would be a terrible thing for the entertainment business if a tragedy happened in one of these places. We should write to the town clerk and point out his responsibilities in the interests of public safety."

MR. SADLER supported this suggestion. This sort of kinema would, he said, soon be springing up like mushrooms all over the country. 16-mm. sets could be bought "for a song." Such places as shop-front kinemas should be inspected before they are opened.

The CHAIRMAN continued with his conservative view. The problem had, he said, been before the General Council on a number of occasions.

G. STEVENS: 'Can the floor collapse?"

MR. MILLS: "Would it not be a feather in our cap if we were the first branch to get something done?"

GEORGE STEVENS wanted to know if the authorities had made sure the East Street 16-mm. kinema had a safe floor. An ordinary shop floor, he said, could easily collapse. He also wanted to know if there were sufficient exits and why it was that before an ordinary tradesman could open a new shop he had to secure a licence to sell his goods.

He went on to say that if many more shops were taken over in Brighton by amusement caterers, there would not be enough space for returning soldiers to set up any businesses on their own.

MR. BENJAMIN then moved that the branch should write to the Brighton town clerk, pointing out the dangers in the interest of public safety of any 16-mm. shop-front kinemas which may be set up.

MR. SADLER seconded and the resolution was carried, no member voting against it.

Dance Results : Charity Appeals : Personal

THE proceeds from the C.T.B.F. dance, for which Mark Ostrer was thanked for lending the G.-B. Regent Ballroom, amounted to a little over £390. Expenses had been about £50.

Because the British Seamen charity was criticised by some members for being unable to give the support it often guaranteed in supplying collectors for its kinema appeals, it was decided to hold over arrangements for a collection week for seamen until definite arrangements could be made with the organisation.

F. C. MAPLESDEN thought it was unfortunate that the circuits often held their collection weeks out of unison with the branch arrangements.

It was decided to give publicity, but not to hold a collection, for the Hastings Corporation's appeal for a fund to provide homes for the aged poor.

Members welcomed Harry Jacobs back to branch meetings after his recent operation. They were sorry to hear that S. Glenn had entered a nursing home for an operation.

Training Scheme Modified

THE Sussex projectionist training scheme was reported upon by MR. SADLER. The policy had been modified.

The first group of trainees had been disabled Servicemen. Five of the ten had passed the course, but it was obvious that it was unfair to expect badly disabled men to tackle the job.

All the men who passed have been found employment, independents paying them well above union rates.

The next class, numbering 16, was to be for able-bodied men. The Ministry of Labour agreed with the C.E.A. that this would be better.

E.T.—Employee's Idea for Reduction

A LETTER from R. H. Lewis, of Hove, was considered. It pointed out that steps should be taken to reduce E.T., the reduction being used to better the status of members of kinema staffs. The writer had contacted Tom O'Brien and local M.P.s with the suggestion.

G. FOSTER: "The writer is a member of my staff. If such a scheme were carried out, breweries and all other taxed industries would want to follow likewise."

MR. SADLER: "It is a waste of time to discuss it."

So the meeting went on to the next item.

SUSSEX

The 16-mm. kinema at Brighton

The "Cosy Nook" kinema, East Street, Brighton, is one of three 16-mm. kinemas to be set up in the Brighton district. Only twenty yards from the A.B.C. first run house, the Savoy, this shop front building is what one Brighton exhibitor described as probably the first of many that will spring up all over the country like mushrooms. It has prompted the Sussex C.E.A. to send a letter to the Brighton town clerk.—Special KINE. picture

G.B. JUNIORS SET UP THEIR CONCERT PARTIES

Concert parties are among the latest activities of the G.-B. junior clubs.

Competitions bring to the notice of managers those members who have incipient talent, and, by expending time and patience, they bring them up to a standard for club performances.

A new party has been formed at the Picture House, Dalston, by Norman Hemming, the organist and Manager W. F. Foster, Club Leader who compered their first show recently.

Help for Holland

Sums of 17s., 13s. and 11s. 6d. were collected by various members of the Gaumont, Worcester, club in an independent effort to help the Dutch children in this country. Manager Hebron Morland made a stage presentation of these moneys to a Dutch representative of the local hostel.

Crew Entertains

At the Scala, South Shields, members of the crew of an Air-Arm Aircraftcarrier ship, H.M.S. *Morai Firth*, entertained and were entertained.

Following the talk by Lieut. R. Scopes on his ship and the work she did, members of the crew entertained the children.

Nothing would satisfy the club but that the sailors should come again and so a return visit has been arranged.

A sum of £1,229 is available for charities as a result of Sunday opening in Leicestershire for the nine months ended September 30.

SIMPSON—"SO MUCH TALK FOR SO LITTLE RESULT"

Stock Shortage—Pre-War Share Essential: Wage Negotiations

COMMENTING on the discussion at General Council on the shortage of film stock and the suggestion that there should be a revision of the newsreel contract, Henry Simpson, at the last meeting of the West Lancs branch, said it was amazing for 70 delegates to discuss the matter at such length, yet they could not do anything about it.

"Until we get film stock on the same scale as before the war there is little chance of the newsreel contract being altered," he added.

The meeting was informed that much time was spent at G.C. on the discussion of two items: (1) M. of I. shorts; and (2) shortage of film stock in relation to newsreel contracts.

Mr. WHITTELL remarked not so much time would have been wasted had not both items appeared on the same agenda.

N.A.T.K.E.'s Withdrawn Letter

A LETTER from the Barrow secretary of N.A.T.K.E. requesting extra pay for Sunday work was reported upon by J. F. DOBSON, the secretary.

To this, he replied, it was assumed that on behalf of the Barrow section in West Lancashire, the union tendered six months' notice to alter terms and conditions of working on Sunday. Mr. Dobson said he was sure the notice was not in order if it was a sectional notification. Since the general secretary of N.A.T.K.E. had secured the consent of G.C. to consider the negotiations of a national agreement, Mr. Dobson suggested the time was not appropriate to consider fresh local arrangements; he asked to be informed as to future procedure or whether he should regard the letter as withdrawn.

He had now been told that for the time being the letter was considered as withdrawn.

Wages and Grading

DISCUSSION ensued on labour conditions in the Industry, in the course of which it was stated G.C. had no mandate to consider anything but working conditions; they had no authority to negotiate on wages payable in the branch areas. Another view was that terms for Sunday work would not come within the orbit of the proposed national agreement; this would be a matter for local settlement.

Attention was directed to the KINE. report of the discussion at the North-Western branch on the same subject. It was pointed out that conditions in the West Lancashire area were very variable, even in matters of wages.

Confused Gradings

Some of the confusion was attributed to misconceptions in the grading of kinemas. In the West Lancashire agreement with the N.A.T.K.E. provision was made for three categories—"A," "B," and "C." In the negotiations with the Union those classifications related to the takings of the kinemas, not to the C.E.A. basis of grading, which was determined by seating capacity.

The latter system of grading operated harshly on the exhibitor whose theatre had capacity in excess of the demands of the district. Owing to population fluctuations, this was not an opportune time to tackle the subject of grading.

A Fair Method

"I think the only proper way to classify kinemas is to take the average net takings for the previous few months," said a member. As kinemas would be disinclined to make open disclosures, each should be identified by a number (not by name), and should be classified by a C.E.A. sub-committee. In all the procedure, the Grading Sub-committee should work on numbers and figures, not on names. Classification of kinemas ought not to be left to the N.A.T.K.E.

This latter suggestion will be further examined and will be put on the agenda for the next meeting.

S.O. Forethought

THOSE exhibitors who now opened their theatres on Sundays under Regulation 42B should now be undertaking propaganda, advised Mr. SIMPSON. "If they wished the continuation of Sunday opening, they would, sooner or later, be forced to seek powers under the 1932 Act.

It was stated that Blackpool and Morecambe had Sunday opening before 1932; in all other places in the area Sunday opening was a war time measure. The subject will be put on the agenda for the next meeting.

Collections in Kinemas

WHEN it was decided to defer a request from the British Sailors' Society for permission to make collections, E. H. WHITTELL observed that this might be a dangerous time to make collections. People had not so much money to spend as formerly, and might prefer to stay away rather than face collections at the kinema.

Simultaneous Signing

CONCERNING the suggestion which emanated from an earlier branch meeting for the simultaneous signing of contracts, the General Purposes Committee took very little interest in this. Owing to bars and other conditions, the business of film booking was much more complicated than it used to be. This alone would make it impracticable for any film renter to make a fast and binding contract for his firm.

It has been promised that the subject of 16-mm. film projection would receive attention at each monthly meeting of the G.C. Actually, it was not mentioned in the last report.

SHAW RETURNS

Group Captain R. G. Shaw, D.F.C., has returned to his position of manager of the newsreel department (controlling G.-B. and Universal News) at G.F.D. following his demobilisation.

He was at one time Squadron Leader in the 601 A.A.F. City of London Squadron, and at the outbreak of war was appointed to command a station out East, later returning to England as C.O. at an Instructional Bomber Station.

WEST LANCS

PRESIDENT ANSWERS QUESTIONS AT N. IRELAND

PAYING his first official visit to the Northern Ireland branch of the C.E.A., G. H. Scarborough, the National president, was given a cordial welcome by Louis Hyman, the chairman, and members.

Mr. HYMAN said they would be glad of any information regarding newsreels, film rentals, entertainment tax and likely competition from 16-mm films.

Mr. SCARBOROUGH said that the question of newsreels and cross-overs was being gone into by Mr. Fuller. If cross-overs were dispensed with during the present shortage of stock, the newsreel companies would be short of 300 copies per issue, and it was the independents who would suffer.

They were hoping that when the loan from America was settled they would be able to appeal to the Board of Trade for film.

The Board of Trade, he said, had been in every way helpful to the Trade. They had allowed enough carbons to be imported so that nobody went short. Compared with other traders, kinemas had been most fortunate. No theatres had been telescoped or closed down. The Trade's work for the Services and the war effort had helped, and not only had it gained a good name but enhanced its prestige.

The Ministry of Information wanted its flashes continued, but by 31 votes to 30 the request had been turned down and would be further discussed by the General Council.

As regards entertainment tax, they were not letting the matter lie. Perhaps the vast amount of money sent for films to America had an effect upon the Chancellor's decision.

W. R. FULLER, general secretary, stated that the question of film rentals was down for the next meeting of the General Council and there would be a full dress debate.

As regards co-operative booking, there was a divergence of opinion among members and the subject would receive the attention of the General Council during the next few months.

W. J. SPEAKMAN dealt with the manner in which small exhibitors' terms operated.

MacMurray in a Mystery Story

Fred MacMurray has a "tough" role in Columbia's PARDON MY PAST

DERBY RAISES £152 FOR C.T.B.F.

As the result of another dance held by the Derby Film Ball Committee, a further sum of fifty guineas has been donated to the C.T.B.F., making £152 odd for the year.

Rupert Todd, manager, Gaumont Palace, and H. E. Benzeval are chairman and treasurer respectively for this and the next event, and Mrs. J. Lyons (Read), Picture House, acted as hostess.

TORQUAY ACTION DISMISSED

An action by Gwyther Eastlake Prance, 18, Cecil Road, Paignton, in which he sought to claim damages against William Mumford, 10, Cleveland Road, Paignton, for alleged breach of contract concerning the proposed purchase of the Tudor, Torquay, was dismissed at Devon Assize on November 21.

The Staff Pennies All Helped

The small staff of the Cinema de Luxe, Lewes, has been putting aside a penny per head each week for the C.T.B.F. R. G. Briggs, managing director, was able to send a further donation to the fund last week, bringing the total collected by his staff to £23 10s.

U.A. in Cardiff

As from November 15 the address of United Artists' Cardiff office will be changed from 40, Charles Street, to 48, Charles Street. The telephone number, Cardiff 5555, will remain.

ANOTHER ELSTREE HIT

By BEN of B.N.

HAVING already completed the hat-trick with "Waltz Time," "Murder in Reverse" and "Latin Quarter," the latter currently running at the Marble Arch Pavilion, British National plan, within the next few days, to announce the Trade screening of what they confidently expect to be another big winner in "Trojan Brothers." So confident are they, after having viewed the "rough cut" of this latest offering, that they have called the cast to take a bow at the foot of the page, in anticipation of the plaudits they are going to receive from the Trade and Press when Anglo-American screen this latest Elstree winner.

The cast is a strong one, with Patricia Burke, David Farrar, Bobbie Howes and Barbara Mullen and Lesley Brook, and under the skilled direction of Maclean Rogers, each puts up exceptional performances.

Patricia Burke in her first film has a straight rôle which proves her a great actress as well as a fine musical comedy star. David Farrar has his best part to date as a member of a variety trio, of which Bobbie Howes and Barbara Mullen comprise the remainder. Lesley Brook is the girl befriended by Farrar.

The picture, although it deals with vaudeville performers, is not a back-stage drama in the usual sense of the term; rather it deals with their lives away from the theatre and the crazy love of Farrar for a scheming and ruthless society beauty played by Pat Burke.

"Trojan Brothers" is another of the bigger and better British National offerings, to be followed in due course by "Lisbon Story" and "Meet the Navy."

"Lisbon Story," the great George Black success, was recently completed by Paul Stein down at Elstree, and now on the floor there is "Meet the Navy," the all-Canadian naval show, which it is planned to do partly in Technicolor. This particular sequence is a spectacular Coney Island scene.

Yet another Technicolor offering is scheduled in "Song of Romance," an original play with music, written by Lore and Maurice Cowan, who wrote "I Live in Grosvenor Square." This newest subject, due for early production, will star Carol Raye and Peter Graves, last seen together in "Waltz Time."

[ADVERT.

THE PUBLIC DOES NOT WANT MORE M. of I. FILMS

SOUTH & EAST LANCS

E.P.T.—If 40 p.c. Over Pre-War —is Still Inadequate

THE inadequacy of the E.P.T. allowance if nearly 40 per cent. over pre-war figures was emphasised at the committee meeting of the S. and E. Lancashire district branch of the C.E.A., which discussed the high costs of repairs and renewals. The committee also declared it was satisfied that the public wanted no more M. of I. films

COUN. W. WOOLSTENCROFT, who presided, said inspectors of taxes were permitting a ceiling E.P.T. allowance of only 40 per cent. above pre-war costs for deferred repairs. This was inadequate.

"If you have any painting done it will cost 200 per cent. over the pre-war price," he added.

J. J. MCCRACKEN pointed out the deferred repairs allowance was not allowed against schedule D but only against E.P.T. If money were spent on repairs and renewals of a type similar to the original, he thought the cost would be allowed.

The authorities would not allow for replacing of chairs having mere padding in them, with chairs having spring seats, sorbo pads and upholstered backs. As regards carpeting, there was a Wilton on the market of fairly reasonable quality but not up to the pre-war quality used in kinemas; the price was 37s. 3d. per yard, 17 in. wide. The pre-war price would be about 9s. per yard.

Post-War Pests

When he made out a schedule for £11,000 for one company, the inspector of taxes remarked on the large amount. He related his experience in London—where he was told on inquiry at the offices of one equipment firm that chairs were £5 5s. each—and pointed out that if he were to purchase 1,000 it would take over £5,000 out of the total figure.

On the proposition of Mr. McCracken, the following resolution was adopted:—

"It has come to the notice of this branch that the inland revenue are insisting on a ceiling of 40 per cent. over pre-war costs for deferred repairs. This, in the opinion of this branch, is totally inadequate and desires that the association should press for allowance of full cost of such repairs."

Savings Week Competition

A LETTER was received from S. B. Higginbotham, of the Majestic, Macclesfield, stating in connection with the local Thanksgiving Savings Week, he noted from announcements in the local Press that the organisers "are giving free kinema shows in a hall in the town, stating that they are not all documentary films, meaning that some are of an entertaining character. I do personally feel that this menace of the 16-mm. film is definitely growing. On top of this we have been asked by the local Savings Group to show special savings films at our respective kinemas, together with slides, which we have willingly done. I consider we should be protected from these people giving free kinema shows during the week."

C. LITTLER reported having replied pointing out that the whole subject of sub-standard equipment and films is being considered by a joint committee of the C.E.A. and K.R.S.

So long as organisations have the equipment and films there was nothing to prevent them from giving shows. The stock, being non-flam, placed them outside the regulations which qualify exhibitors showing commercial films.

A. PEEL said the M. of I. was responsible for the distribution of films for the war savings campaigns and should be asked to supply only applicable subjects.

It was agreed, on the proposition of MR. PEEL, seconded by J. BREARLEY, to write to the M. of I. asking them to show only films connected with the savings campaign.

Delegates' reports on the General Council meeting were given by the CHAIRMAN and MR. MCCRACKEN.

Unwanted M. of I. Films

DEALING with the question of co-operation with the M. of I., MR. MCCRACKEN said he was not in agreement with the views that a charge should be made for showing M. of I. films.

"If we are to show these films we should show them free, because it would then be far easier to discontinue them and inform the Ministry that we desire our screens for our own programmes.

W. H. ELLWOOD said the kinemas in Stockport did not want these films. "We think we have done our whack," he added.

MR. BREARLEY: They are not wanted by the public, and in that case you are forcing something down their throats which will react against their entertainment. We accepted the Entertainment Tax as a war-time measure, and it is still on. We have shown M. of I. films during war time—we should now drop them.

A resolution was unanimously adopted that the branch was satisfied that the public did not want any more Ministry of Information films. This view will be conveyed to the General Council by the delegates.

It was decided to hold a special meeting at 1.30 p.m., on December 7, to consider the N.A.T.K.E.'s proposed national agreement.

Social Occasion

MR. BREARLEY said he had been asked by several members of the Trade if the C.E.A. intended to hold an annual dinner at the Midland Hotel in 1946. "I am inclined to think it is about time we got a little of the limelight again."

The matter will be put on the agenda for the next meeting, and meanwhile the secretary will get in touch with Mr. Robinson, secretary of the Manchester and Salford branch.

Oldham Bar Dispute

DISPUTE over film bars in the Oldham district was again brought up by one member. Explaining his position, he said he had met one of the other exhibitors concerned, but had not been able to come to an amicable arrangement.

IT was decided to ask the three exhibitors concerned to attend the next monthly meeting of the committee (on December 21). If the matter were not settled then it could be referred to the joint committee.

BR. NATIONAL'S LISBON STORY

David Farrar, Joan Seton, Esme Percy and Lawrence O'Madden as they appear in British National's LISBON STORY, for release by Anglo-American

INVESTORS INTERESTED IN UNITS WITH STUDIOS

By Our City Editor

ANNOUNCEMENT of a final dividend of 2½ per cent., making 5 per cent. for the year, by Stoll Theatres Corporation, was below the expectation of optimists, and the shares eased 6d. to 18s. 6d.

In the previous year an interim dividend of 2½ per cent. was followed by omission of any final payment. That was the first payment ever made by the Corporation.

This time, however, there is a notable improvement in profits to £46,331, compared with £23,743.

* * *

INVESTORS are becoming increasingly interested in companies with studio space.

Recent developments, including the debate on the large sums spent on American films, and Mr. Rank's efforts to develop Dominion markets, are the reasons.

On top of that we have the announcement that requisitioned studio space is being released again. It is estimated that 90 per cent. will have been restored to the industry by Easter. Modern studio equipment is to be imported.

British and Dominion Films and Sound City are the two main publicly quoted companies. British Dominion 12s. 6d. shares are steadily creeping up, and rose 3d. to 22s. 3d. The company paid its first dividend of 7½ per cent. last February. Sound City preference stand at about 16s., and have eight years' arrears in the price.

* * *

AFRICAN Theatres was the outstanding feature of the kinema share market during the past week. They rose to the new high level of 92s. 6d., a gain of 5s., further reflecting the recent strengthening of monopoly powers.

Kinemas, their stable companion, were 1½d. up at 10s. 4½d.

Another strong feature was Capital and Provincial News Theatre 5s. shares, which rose 2s. 6d. to 10s. 6d. on further buying following the recent dividend increase.

British and Dominions further responded to coming derequisitioning of studio space, and rose 6d. to 22s. 6d., but Sound City 6 per cent. preferred were 3d. easier on balance at 16s. after their recent rise.

Stoll Theatres were 3d. lower on the week at 19s. 3d.

Prince Littler Tells Stoll (£221,000 Profit) Shareholders "Business Was Good"

PRINCE LITTLER, in his annual statement to shareholders of Stoll Theatres, said that business throughout the year has been steadily maintained. Profits of the parent and subsidiary companies are in the neighbourhood of £221,000 subject to taxation, as against the comparative figure of £107,000.

"Your Board looks forward with confidence, given reasonable conditions, to a continuation of good business and to further improvements in the financial position of the group," he added.

But Mr. Littler again reminded the shareholders that adjustment of the capital structure (mainly in relation to Stoll Picture Productions, Ltd.) may be necessary at a future date.

At the commencement of the year three active principal subsidiary companies each had a debit balance. In two cases these have been considerably reduced, and in the third case—the Coliseum Syndicate—the debit has been practically eliminated. The Coliseum debit amounted to £257,000 at December, 1941. Again, since December, 1941, Stoll Theatre, Kingsway, has reduced its debit balance from £94,000 to approximately £27,000. Both the Coliseum and the Stoll are now doing good business.

In the case of the Chiswick Empire, the debit is down in the same period from £88,000 to approximately £25,000. Wood Green has wiped out a debit balance of £18,366. Hackney and Shepherd's Bush Empires, which had a debit balance at the same time of £7,152, has now paid all its arrears of preference dividend, and has commenced payment of ordinary dividends.

Manchester Hippodrome, which had a debit balance of £11,293 at June, 1942, has eliminated this and paid substantial ordinary dividends.

Leicester Palace, which had a credit balance of £243 at December, 1941, has since paid substantial ordinary dividends and built up a general reserve of £12,500.

SHARE MARKET

	This Week.	Movement.
African Theatres Ord. ..	92/6	+ 5/-
Assoc. Brit. Pic. Corp. 5/- Ord.	21/-	—
,, 6% Pref.	28/-	— -/6
,, 4½% Debs.	£105½	—
A.P.P.H. Ord.	29/-	—
Brit. & Dom. Films (12/-)	22/3	+ -/3
Brit. Lion 7½% Pref. 10/-	13/-	— -/3
Capital Provl News 5/- ..	10/6	+ 2/6
Cine. Television "B" Ord.	3/9	— -/1½
Dufay-Chromex 5/- Ord.	4/1½	—
Gaumont British Ord. 10/-	20/9	+ -/9
,, "A" Ord. (5/-) ..	11/-	+ -/7½
,, 5½% 1st Pref. ..	24/9	+ -/3
,, 4½% Debs.	£104½	+ 5/-
General The. Prefd. (6/8)	12/6	—
,, 6½% 1st Mort. Deb.	£104½	— 10/-
Kinemas (5/-) Ord. ..	10/4½	+ -/1½
Mde. Tussaud 1/- Def. ..	3/6	—
,, £1 Prefd. Ord. ..	24/3	— -/6
Moss Empires £1 Ord. ..	43/-	+ -/6
,, £1 Cum. Pref. ..	23/9	+ -/7½
Odeon 5/- Ord.	42/6	— -/6
,, 6% Pref.	27/6	+ -/6
,, 5% Debs.	£105½	—
P.C.T. 10% Cum. Pref. ..	37/-	— -/9
,, 7½% "A" Pref. ..	32/-	—
,, 7½% "B" Pref. ..	31/3	— -/6
,, Const. 7% Pref. ..	28/9	— -/9
Scophony (5/-)	5/-	—
Sound City (Films) 6% Pref.	16/-	— -/3
Stoll Th. Corp.	19/3	— -/3
Twentieth Cent. Ord. ..	4/-	— -/4½
,, 6% Pref.	9/4½	— -/6
Union Cinemas 1st Pref. ..	21/9	— -/3
,, 2nd Pref.	21/-	— -/9

£1 shares unless otherwise stated.

New Private Companies

James (Cinema Furnishers).—Registered November 13. Capital, £2,000 in £1 shares. Kinema, theatre fitters and furnishers. The first directors are James Leslie, furnisher (permanent), and Ivy E. Leslie, upholsterer, both of Craig-y-Don, Orsett Road, Horndon-on-the-Hill, Essex. Registered offices: 766, High Road, Seven Kings, Ilford.

G.B. Entertainments.—Registered November 16. Capital, £100 in £1 shares. Producers. The first directors are C. G. Buckingham, Flat B.36, San Remo Towers, Boscombe, theatrical manager; C. D. Rawley, 25, Edge Hill Court, S.W.19, solicitor's clerk. Solicitors: Burton and Ramsden, 81, Piccadilly, W.1. Registered offices: 81, Piccadilly, W.1.

Premier Optical Products.—Registered November 16. Capital, £1,000 in 1,000 shares of £1 each. Manufacturers of photographic and other instruments. The first directors are to be appointed by the subscribers. Solicitors: Kenneth Brown, Baker, Baker, W.C.2.

C. A. Cooper, Ltd.—Registered November 16. Capital, £1,000 in 1,000 shares of £1 each. Film producers. Chas. A. Cooper is the first director. Registered office: Buckingham House, 19/21, Palace Street, Westminster, S.W.1.

Pharoah Productions, Ltd.—Registered November 17. Capital, £100 in £1 shares. Producers of plays and films. Paul King is permanent director. Registered office: Gloucester Mansions, Cambridge Circus, W.C.1.

Super Cinemas.—Registered in Dublin November 13. Capital, £100,000 in £1 shares. Proprietors or managers of kinemas. The first directors are Alfred Clancy, Richard Williams, John A. Kelly and A. Blood-Smyth.

G.C.T. (Comedy).—Registered November 19. Capital, £100 in 100 shares of £1. Kinema proprietors. Secretary: Miss J. A. Williams. Registered office: 8, Stratton Street, W.1.

Betty Taylor Film Productions.—Registered November 15. Capital, £100 in £1 shares. Film producers and distributors. The first directors are Betty E. Taylor, 37, Maitland Court, W.2, film producer; Kitty Y. Adcock, 44, Foxholes Road, Bournemouth, c/o secretary. Secretary: G. C. Middleton-Trimm. Registered office: 134-6, Cromwell Road, S.W.7.

Argo Film Distributors.—Registered November 15. Capital, £100 in £1 shares. Film distributors.

Cromwell Film Corporation, Ltd.—Registered November 12. Capital, £100 in £1 shares. Film producers, etc. Secretary: G. C. Middleton-Trimm, 134, Cromwell Road, S.W.7, accountant.

Reed Film Productions, Ltd.—Registered November 13. Capital, £1,000 in £1 shares. Film producers, etc. The subscribers are: Paul Reed, 42, Charles Street, W.1, film director; Aubrey Blackburn, 140, Park Lane, W.1, company director. Solicitors: Bulcraig and Davis, Amberley House, Norfolk Street, W.C.2.

PALACE AND DERBY NEGOTIATIONS

LATEST report of Palace and Derby Castle discloses that negotiations have just been concluded with Ramsey Amusements for acquisition of the whole of the share capital of the Onchan kinema.

It is also reported that negotiations with the Strand Cinema Co. (1920) have also been completed as from December 1. All the Strand Company's floating assets will be transferred, and the Palace Company will discharge the Strand company's liabilities.

Net revenue of Palace and Derby Castle for the year to October 31 last was £24,431, against £23,267. Interest amounted to £666, against £1,150. Net profit stands at £15,489, against £11,992.

Preference dividend takes £3,000, against £9,000 last time, when payment was brought up to date. Ordinary dividend is 10 per cent., compared with 3 per cent., requiring £11,000, against £3,300, which leaves £4,860 to go forward, against £3,382 brought in.

NEW EIRE CIRCUIT

Super-Cinemas, a new company registered in Eire with a nominal capital of £100,000, will build at least 14 kinemas in the west of Ireland.

The first will be opened shortly in Kilkee and the next at Salthill.

Negotiations are at present in progress for other sites.

F

FILM ART

This is how one film arrived at a R.A.F. station for exhibition. *(See story in next column.)*

A G.-B. Manager Ran a R.A.F. Circuit in M. East

NOW HE'S BACK AT MANCHESTER

FRED J. SMIDMORE, who has just taken over the general managership of the Gaumont, Manchester, in succession to R. A. Holland (now back in London), probably holds more showmanship awards than any other exhibitor in the country—not far short of 100.

Until he entered the kinema business he was a dancer and ballroom manager and won over 30 silver cups and 250 other prizes in the British Isles.

Aged 40, Smidmore has been serving in the R.A.F. since 1942. He is now demobbed. He was in charge of 35-mm. static kinemas in Iraq, Transjordan, Palestine, Egypt, Kenya and Aden.

During his 20 years of management he has been at 42 theatres, mainly as relief manager. His more important appointments date from 1930, when he opened the Orpheum, Golders Green.

R.A.F. Supervisor

Attached to the welfare section of R.A.F., he was given supervisory duties which entailed visiting about 70 kinemas

Some were modern establishments operated in accordance with the highest standards, and with his flair for organisation, Smidmore assisted in moulding these into a scheme which resembled a circuit set-up from the standpoint of internal routine. In remote situations, the kinemas which provided welcome entertainment for many thousands of men were built of mud and straw and were of a primitive description.

F. J. SMIDMORE

Daily, the wooden seats were taken into the open to be baked in the broiling heat of the Oriental sun to rid them of insect pests.

E.N.S.A. Bookings

All films were booked through E.N.S.A. and newsreels were shown in Egypt 36 hours after London. Projection equipment was in fair condition, but the films were subject to heavy wear and tear.

Joints in some cases were made with pieces of paper!

Instructions were given on the proper handling of films, but in spite of that the mutilation was sometimes appalling. One day a box arrived with the film in 16 bits and pieces with a lot of loose films on the top.

In January of this year, Smidmore was deputed by his O.C. to travel by air to South Africa—Jo'berg and Pretoria—to purchase kinema equipment. He spent £16,000 on that trip, mostly on U.S.A. equipment.

Laughton as a Pirate

Charles Laughton as he appears jn Benedict Bogeaus' CAPTAIN KIDD, with John Carradine, Gilbert Roland, Abner Biberman and Sheldon Leonard now playing at the London Pavilion (United Artists)

JUVENILE CRIME: KINEMAS NOT TO BLAME

RESEARCH by the Scottish Educational Film Association into the attendance of school children at the kinema reveals some important facts, made more interesting because of the admirably dispassionate summing-up by the investigator, Douglas M. McIntosh (writes a KINE. correspondent).

The main fact which emerges is that eight children out of every ten attend the kinema regularly, at least once a week, and many of them even more frequently.

The report states: "There are no recorded data to prove that there is any correlation between juvenile delinquency and frequent kinema attendance."

Exaggeration Easy

It adds, quoting from C. Burt's "The Young Delinquent," published in 1944. "It is easy to overblame the kinema, to exaggerate the actual harm and ignore the possible good. It is clear that, in comparison with the incalculable number of films that are manufactured and released, the offences resulting are infinitesimally few."

Points arising from the statistical investigation are that children's attendance is irrespective of the type of film shown: that children who live in poor social conditions are more frequent visitors than those better situated: that the attendance of infants (children between the ages of five and seven) is almost as great as that of older children.

Homes Indicted

Of this last point the report says: "This is a terrible indictment of many of the homes of to-day. There seems to be some justification for the opinion that many parents instead of putting young children to bed get rid of their offspring by sending them to the kinema in charge of their older brothers and sisters."

It was found that, out of a small group of mentally handicapped children, 28 attended kinemas four or more times weekly.

The conclusion of the report is that the kinema has created a great social problem. Two major suggestions are offered to provide a solution. The first, described as "negative," is the establishment of a "curfew" for young children. "Kinema proprietors themselves," says the report, "might welcome bye-laws to the effect that no child under the age of twelve should be allowed inside a kinema after 7 p.m."

Children's Kinemas

On the "positive" side there is the suggestion of the setting up of children's kinemas, as the provision of suitable recreation centres is urgently required.

The report concludes with a query: "Do children have Hollywood versions of history and literature?" and states that the time is opportune for research in this direction, to provide factual, rather than theoretical, answers.

From Our Letter Bag

MY DEAR SCREENCOMBER

MY Dear "Screencomber,"—I was very amused at your mention of past gastronomical glories in connection with myself in last week's KINE.

Unfortunately, my once pristine palate is now dulled and I am afraid the Free Eaters are going to be singularly disappointed. However, I am negotiating the purchase of vast dumps of spam left behind by our gallant Allies and we are experimenting with top international chefs how to utilise this excellent food for newer and rarer dishes.

I feel that we no longer have any need to misdirect the Press regarding British films as they are now so good, so we are employing our talents in the culinary field.

Why make a mystery about my distinguished colleague Danischewsky's recipe for synthetic caviar? It is one I gave him years ago, and merely consists of dyed sago impregnated with kipper juice. Of course, the real secret which Mr. Danischewsky holds is the recipe for the synthetic lemon juice which he uses.

JOHN B. MYERS.

METRO CHANGES IN MANCHESTER

The M-G-M Manchester branch has been transferred from Hollybank, Whitefield, to Palatine House (first floor), 76, Victoria Street, Manchester, 3. Telephone Blackfriars 0351/2.

For the time being the film despatch will continue to be effected from Whitefield and Morton Street, Manchester. Urgent telephone inquiries regarding despatch should be made to Whitefield 2821/2.

WESTON PROPRIETOR DIES AT 49

W. G. Vickery, whose death occurred at Weston-super-Mare, at the age of 49, has been connected with kinemas in the West Country for the last twenty years.

He was a member of George Vickery, Ltd., founded by his father, which ran the Variety, Taunton, and other theatres.

For some years past Vickery had been managing the Tivoli, Weston-super-Mare, until 1942 when the house was destroyed in an air raid. The funeral took place at Staplegrove, near Taunton.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
*A Diary for Timothy (M.O.I.) British.	38 min. (—)	———	Documentary showing the last six months of the war and its implication in transition to peace on a baby born at the beginning of the period. Interesting generally.	Good interest short. O.K. for juveniles.
Cross My Heart (Paramount)—American.	83 min. (A)	Betty Hutton, Sonny Tufts, Michael Chekhov.	Satirical comedy. Good performance by Betty Hutton, but story treatment sketchy.	Ticklish booking.
Days of Hope Academy Cinema, Ltd. (Spanish-French).	74 min. (A)	Mejato, Nicholas Rodriguez, Jose Lado.	A vivid picture of the struggle waged against Fascism by the International Brigade.	Excellent booking for progressive halls. Not for juveniles.
Fallen Angel (20th Century-Fox)—American.	94 min. (A)	Alice Faye, Dana Andrews, Linda Darnell.	Slow-moving story of man's rehabilitation through the love of a good woman. Sordid plot, and conviction lacking, but climax effective.	Average title and star booking.
Gangs of the Waterfront (British Lion-Republic)—American.	56 min. (A)	Robert Armstrong, Stephanie Bachelor, Martin Kosleck.	Vest-pocket dual identity gangster melodrama. Colourful and robust; acting competent; climax exciting.	Good second for the masses.
†Irene (RKO-Radio)—American.	101 min. (U)	Anna Neagle, Ray Milland, Roland Young.	Romantic comedy of elegant as well as exuberant irresponsibility. Originally reviewed in KINE. of May 30, 1940.	Excellent general booking.
Man from Oklahoma (British Lion-Republic)—American.	68 min. (U)	Roy Rogers, Dale Evans, Gabby Hayes.	Exhilarating outdoor musical comedy melodrama, culminating with a brilliant wagon race. Teamwork and scenery first class.	Capital general booking.
Masquerade in Mexico (Paramount)—American.	98 min. (A)	Dorothy Lamour, Arturo de Cordova, Patric Knowles.	Elegant, satin-finished comedy with music set in colourful, cosmopolitan Mexico City. Story neat, teamwork first-class, dialogue bright and numbers catchy.	Very good general booking.
*Rake's Progress, The (Eagle-Lion)—British.	110 min. (A)	Rex Harrison, Lilli Palmer, Godfrey Tearle.	Gay and poignant romantic comedy drama. Excellent performance by Rex Harrison, first-class technical presentation. Feminine appeal and star values big.	Excellent general booking.
Road to Alcatraz (British Lion-Republic)—American.	60 min. (A)	Robert Lowery, June Storey, Clarence Kolb.	Attractively mounted off-the-beaten track "who dunnit." Acting adequate and climax exciting.	Good average second.
Tell It to a Star (British Lion-Republic) American.	67 min. (A)	Ruth Terry, Robert Livingston, Alan Mowbray.	Light-hearted farcical comedy with tuneful songs. Teamwork snappy and technical, presentation first-class.	Good general support.
Three Strangers (Warner)—American.	92 min. (A)	Sydney Greenstreet, Geraldine Fitzgerald, Peter Lorre.	Bizarre romantic thriller set in a colourful rather than convincing London. Characterisation and star values good.	Potential novelty turn-up.
*Yank in the West Country, (British Australasian)—British.	37 min. (A)	Jean Morton, Dickie Maxwell, Charles True.	Happy-go-lucky British musical documentary. Scenery and commentary good.	Usable quota fill-up for other than class halls.

* British picture. † In Colour

REVIEWS FOR SHOWMEN

Masquerade in Mexico

Paramount. American (A). Directed by Mitchell Leisen. Featuring Dorothy Lamour, Arturo de Cordova and Patric Knowles. 5,830 feet. Release not fixed.

ELEGANT, satin-finished comedy with music, set in cosmopolitan Mexico City, telling of chequered and piquant romance between an unhappily married banker and a glamorous entertainer, innocent accomplice of an audacious international jewel thief. The neat plot is somewhat leisurely unfolded, but clever performances, catchy and appropriate song and dance numbers, bright lines, and *de luxe* settings amply atone for a few flat passages. Feminine appeal looms large. Very good "escapist" for the majority of audiences.

Story.—Angel O'Reilly falls for a smooth line shot by Boris Cassall, an international crook. Unaware of Boris's profession, she agrees to fly with a mysterious packet to Mexico City. When she discovers that the packet contains a valuable diamond she guesses the truth and slips it into the pocket of Tom Grant, a fellow passenger. The innocent Tom is "frisked" at the airport, the diamond is found and he is arrested. By the time he proves his innocence, Angel has got herself a job singing at a fashionable night club. Tom recognises her while at the club with his wife, Helen, and her lover, Manola Segovia, and, believing that she is a jewel thief, orders her to win Manola from Helen. Boris arrives on the scene and, after Helen's jewels, passes himself off as Angel's husband. An unholy mix-up follows, but in the end Boris is outwitted, Manola seeks fresh hunting ground, Helen overplays her hand, and Tom, who is now convinced of Angel's probity, makes her his life partner.

Acting.—Dorothy Lamour has glamour and dances and sings particularly well as Angel. Her technique has much improved. Arturo de Cordova has his best rôle to date, as the susceptible and conceited Manola. Ann Dvorak is never lost for a word as the vindictive and immoral Helen, Patric Knowles is a gentlemanly Tom, and George Rigaud is just right as Boris. The casting is excellent.

Production.—The story has wit, invention and polish. The dialogue is good, too, and the crisp exchanges between Angel and Helen cunningly underline its salient situations with feminine appeal. A good wardrobe, beautiful settings and tuneful songs are other agreeable attributes, but the introduction of ballet towards the end is padding to which the nine-pennies may not readily respond. Apart from its penultimate pretentiousness, it is quality light entertainment with a definite bite.

Points of Appeal.—Smart and original story, very good characterisation, superb staging, irresistible feminine angle, gay embellishments and Dorothy Lamour.

A Diary for Timothy

M. of I. British (—). Directed by Humphrey Jennings. 3,500 feet. Release not fixed.

THE picture, which suggests that the world is at an end of an epoch, covers in the form of montage the events and the lives of various people during the last six months of the war.

All these are correlated with a baby born at the beginning of the period September 3, 1944, whose father was serving abroad. Shots of him are shown in blissful ignorance while others are working and dying on his behalf. The film ends on the query as to what he is going to do about it all.

It is cleverly compiled with a commentary written by E. M. Forster, and spoken by Michael Redgrave.

A good stunt featurette.

Points of Appeal.—Interestingly compiled and thought-provoking documentary.

Continued on page 24

REVIEWS—continued from page 23

The Rake's Progress

Eagle Lion. British (A). Directed by Sidney Gilliat. Featuring Rex Harrison, Lilli Palmer and Godfrey Tearle. 10,000 *feet approximately. Release not fixed.*

GAY, poignant, chromium-plated romantic comedy drama. Its attractive, though dissolute "hero" is a modern counterpart of Hogarth's Rake, and his profligacy, his heartless treatment of the fair sex, his improvidence and, strangely enough, his high sense of patriotism form the subject of a fascinating, exciting and well-framed vignette. The background of history, politics, industry, sport and night life supplies subtle touches of colour. Rex Harrison has the name part and is perfectly cast. His performance is both intriguing and disarming and fully compensates for the picture's obscure point and absence of moral. "The Rake" is certain to draw big money to the universal box office. Excellent British novelty booking.

Story.—Vivian Kenway, motherless son of Colonel Robert Kenway, M.P., is a small boy when the Great War ends, but he, nevertheless, has a will of his own and celebrates the Armistice in a pub. In due course, he goes from Eton to Oxford, but is sent down. He works on a South American coffee plantation, but after producing a plan for the cutting out of waste, finds that the profit motive and big business are an insurmountable barrier to progress. He returns to England at the time of the 1931 election and sees the Tories triumph. An old Oxford friend secures him employment, but he is in no mood to work and has an intrigue with his friend's wife. Motor racing is his next job, but he falls into debt, and marries an Austrian Jewess to save her from the Nazis and himself from his creditors. Rikki, the wife, attempts suicide; subsequently she divorces Vivian, but meanwhile he causes his father's death by drunken driving. Now completely on his uppers, he becomes a door-to-door canvasser and finally a professional dancer in a cheap dive. Then comes World War II. He joins up and, as a tank officer, he redeems himself. He gives his life with characteristic recklessness and no words of regret.

Acting.—Rex Harrison has great charm and personality and easily gets away with the rôle of Vivian. He is a likeable cad. Lilli Palmer is very good as Rikki, and Margaret Johnston admirable as Jennifer. Godfrey Tearle, Griffith Jones, Guy Middleton, and Jean Kent are the most prominent of the supporting cast.

Production.—The story, with its crowded surface action, skilfully worked into a "headline" history of the recent years, is packed with rich, colourful and thoughtful entertainment. The hero's despairing attempt to make something of himself in South America and his gallant end in action are but thin coats of whitewash, yet they are sufficient to give a human touch to the composite and showmanlike portrait. Women will enjoy the film hugely, and so, for that matter, will all men.

Points of Appeal.—Unusual, smart and human story, excellent performance by Rex Harrison, glittering technical presentation, snappy dialogue, subtle feminine angle and box-office title and star values.

Gangs of the Waterfront

British Lion, Republic. American (A). Directed by George Blair. Featuring Robert Armstrong, Stephanie Bachelor and Martin Kosleck. 5,027 *feet. Release not fixed.*

VEST-POCKET "dual identity" gangster melodrama covering the hectic adventures of a taxidermist who impersonates a ruthless gangster to secure vital evidence for the police. The plot is complicated and far-fetched, but there is no lack of surface action or gun-play. Its colourful roughstuff, stoutly supported by vital, lifelike characterisation and neat double exposure photography, carries considerable box-office punch. Good "second" for the masses.

Story.—Dutch Malone, tough gang leader, is badly hurt in a car crash and taken to hospital. Peter Winkly, a taxidermist, closely resembles Dutch, and the District Attorney, who needs more evidence before he can round up Dutch and his mob, persuades Winkly to pose as Dutch. After being schooled, Winkly takes over, but Anjo Ferranti, Dutch's double-crossing henchman, and Rita, Dutch's moll, soon begin to suspect. Jane Rodgers, attractive daughter of one of Dutch's victims, also smells a rat. However, Winkly makes full use of his opportunities. In the final showdown the gangsters are liquidated and Winkly wins Jane.

Acting.—Robert Armstrong never makes a false step in the dual role of Dutch and Winkly, Stephanie Bachelor is a "classy" Jane, and Martin Kosleck is in his element as the double-crossing Ferranti.

Production.—The story is not new, and neither is it watertight, but its sturdy hokum is, nevertheless, well put over. There are a number of tense moments, romance, good atmosphere and a rousing climax. And all in less than an hour's running time. How's that for a second feature!

Points of Appeal.—Crowded and actionful story, good performance by Robert Armstrong, attractive title, popular supporting cast, exciting climax and compact footage.

A Yank in the West Country

British Australasian. British (U). Directed by Geoffrey J. Benstead. Featuring Jean Morton, Dickie Maxwell and Charles True. 3,400 *feet. Release not fixed.*

HAPPY-GO-LUCKY British musical documentary illustrating a ten-day ramble through the West Country by an American G.I. and his Red Cross girl friend. The itinerary is considerably more attractive than the guest talent—some of the incidental turns lack polish—but the overall impression is, nevertheless, favourable. Feature quota, it represents a friendly fill-up for the smaller family and industrial halls.

Production.—The American G.I. and his girl thumb their way through the West of England while on ten days' leave, and their sightseeing enables the audience to learn something of their country. Many famous beauty spots and places of historic interest are visited. The vocal accompaniment, by baritone Charles True, is very good, but a number of the incidental acts, employed to heighten village green and pub atmosphere, are weak. Happily, the wise choice of scenery and the easy commentary, smoothly delivered by John Snagge, help the featurette to survive its shortcomings. It should please and entertain industrial and family audiences.

Points of Appeal.—Subject, scenery, title and feature quota ticket.

Days of Hope

Academy Cinema, Ltd. Spanish-French (A). Directed by Andre Mabraux. Featuring Mejeto, Nicholas Rodriguez and Jose Lado. 7,000 *feet. Release not fixed.*

A MOVING tribute to the fighting of the Air Force attached to the International Brigade in the Spanish Civil War. It shows with a wealth of realism the co-operation of the country and small town folk with the poorly equipped squadron who do wonders with material they are able to obtain.

The highlight of the picture, which holds one throughout by its characterisation and artistry of presentation, is the bombing of a concealed Fascist aerodrome and the destruction of a bridge.

Follows a moving funeral cortege of the men killed in one of the planes which is brought down.

This is an outstanding picture—the first Spanish-speaking one—dealing with a vital period in world history.

Story.—Captain Manoz, of an air squadron, learns from G.H.Q. that the blowing up of a bridge near Limas is of supreme importance. The villagers in Fascist-held territory manage to break out and join their comrades in Limas, who help to put dynamite charges under the bridge. Then news comes from the peasants that the Fascists have a secret aerodrome near the spot. Capt. Manoz, with two bombers manned internationally, sets out, shoots up the 'drome and blows up the bridge. One of his planes crashes in the mountains, and survivors and dead are brought to the village by mourning villagers.

Acting.—A high level is maintained throughout. The three leads are excellent and give completely natural, unaffected performances.

Production.—The film was made by Andre Mabraux and Cornigtion-Motinier, who helped to found the air squadron during the war in Spain. The former later wrote a book based on the film.

Such first-hand experience is always apparent in the picture, and both the efforts of the peasants and the heroic flights of the airmen armed with out-of-date weapons become the subject of forceful reporting.

There is drama in plenty, and always a sense of tension as to whether the brigade will succeed in its plans.

Backgrounds are extremely well photographed with no studio effects.

Points of Appeal.—The first Spanish-speaking picture to be seen here dealing with the inspired work of the International Brigade.

Cross My Heart

Paramount. American (A). Directed by John Berry. Featuring Betty Hutton, Sonny Tufts and Michael Chekhov. 7,478 *feet. Release not fixed.*

SATIRICAL comedy, sketchily recording the complications which arise when a big-hearted chorus girl "confesses" to murder to find work for her struggling and very straight-laced lawyer friend. Its title suggests that it is meant to be funny, but its wit is not sufficient to make its intentions clear. As far as we can see, its box-office success rests entirely on its title and star values. Ticklish booking, anyway, for the general run of halls.

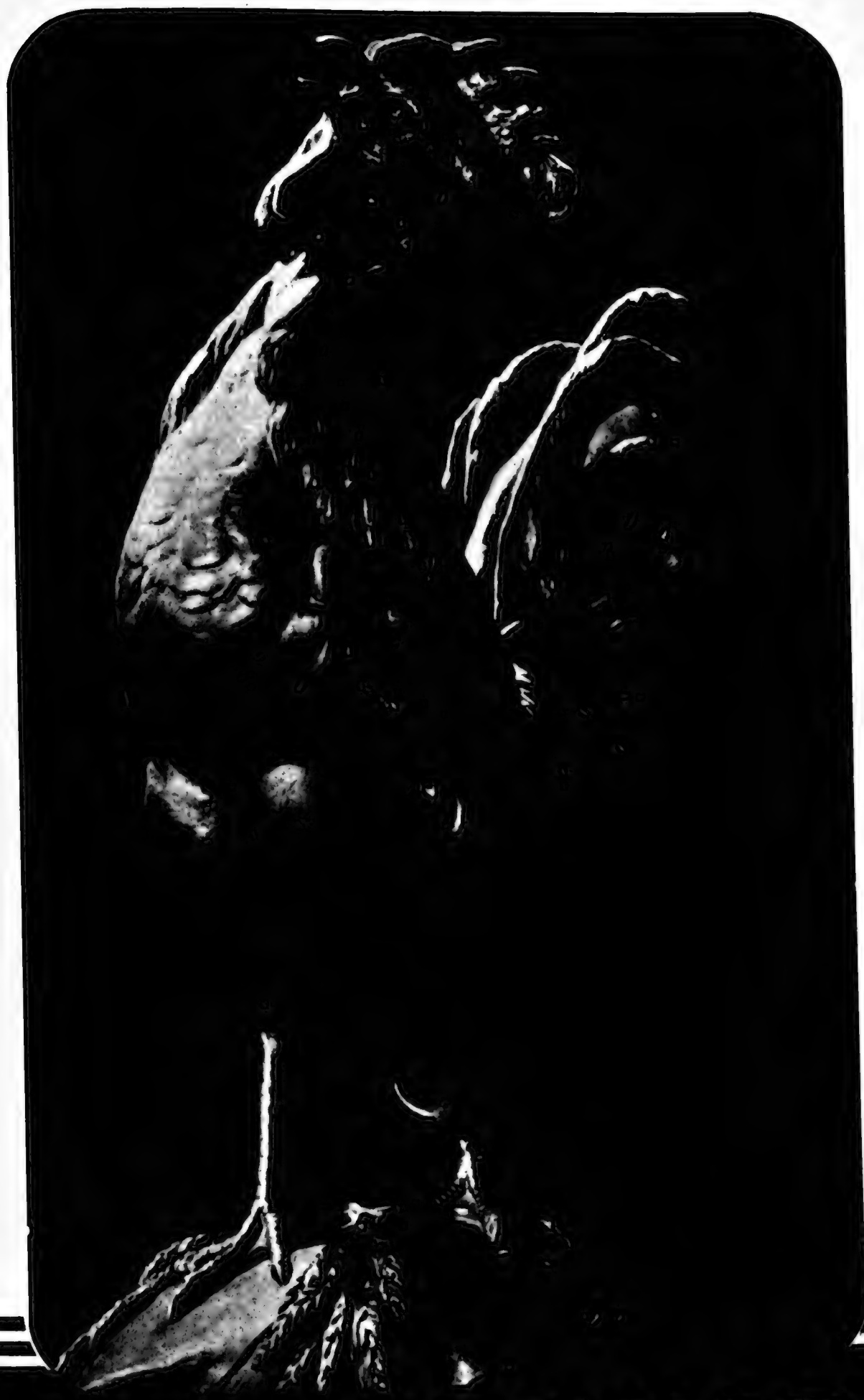
Story.—Peggy Harper, a talented and exuberant chorus girl, and Oliver Clarke, a struggling lawyer, are in love. Peggy is a well-meaning liar, but staid Oliver is a stickler for the truth. Peggy is always on the lookout for clients for Oliver and, with this end in view, she becomes secretary to Wallace Brent, an unsavoury producer. Brent immediately makes overtures to Peggy, but she manages to keep out of harm's way. Later, Brent is found murdered. Peggy sees a chance of benefiting Oliver and confesses to the killing. Oliver really thinks that she is guilty, defends her and secures her acquittal as well as personal fame. She then tells him the truth, and, after he upbraids her, she and he go after the real culprit.

Acting.—Betty Hutton gives a versatile and tireless performance as Peggy, but Sonny Tufts is a tame and colourless Oliver. Pigeons perch on his shoulder during the unfolding of the tale, and no wonder! Michael Chekhov is easily the best of the rest, if not of all!

Production.—The main trouble with the picture is that it makes a trial scene the kernel of its satire. The procedure in the average American court is so rowdy and casual to us that much of its humour is in danger of being regarded as truth by English audiences and, in consequence, singularly unfunny. In fact, it took us some considerable time to catch the entertainment's trend. To be a success a film must not leave any doubts as to its character or composition in the minds of any audiences.

Points of Appeal.—Clever and amusing performance by Betty Hutton, subtle and intriguing title, good staging and star values.

Continued on page 35



SOMETHING
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GEORGE
ZUCCO
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"DAISY
(THE DOG)
GOES
HOLLYWOOD"
PRC
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NOVEMBER 30th at 2.30 p.m.

29

THE EAST SIDE KIDS

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MR. MUGGS "RIDES AGAIN"

A MONOGRAM P

with

LEO GORCEY

and

HUNTZ HALL

• G.B. THEATRE
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SIDNEY TOL

CHARLIE in The Scarlet

A MONOGRAM PIC

MANTAN MORELAN • I
BENSON FO

STUDIO ONE
DECEMBER 6 at 10.4

TOLER AS

'HAN "Clue"

MONOGRAM PICTURE

DRELAN • BEN CARTER and
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STUDIO ONE
DECEMBER 6 at 10.45 a.m.

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IN

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REVIEWS—continued from page 24

Man from Oklahoma

British Lion - Republic. American (U). Directed by Frank McDonald. Featuring Roy Rogers, Dale Evans and "Gabby" Hayes. 6,171 feet. Release not fixed.

EXHILARATING outdoor musical comedy melodrama, culminating with a breath-taking waggon race. The plot is a jolly, robust and exciting composite of all the Westerns, and a popular, shrewdly chosen cast does well. The scenery and interiors are first class. The tunes are good, too. Capital Roy Rogers, a grand Western beanfeast for young and old alike.

Story.—Gabby Whittaker, ranchowner, and Grandma Lane, a neighbour, are old enemies. Jim Gardner, a crook, discovers oil on a piece of land they jointly hold and hopes to grab the property. Gabby gets the worst of the opening rounds and frantically wires for Roy Rogers, his radio star pal. Shortly after Roy arrives, Gabby and Grandma decide to make the land first prize in an annual waggon race. Roy, who has fallen in love with Peggy, Grandma's granddaughter, is one of the drivers. Gardner also enters. He wins by foul means, but a newsreel subsequently reveals his villainy. He gets his just deserts, the feud ends and Roy and Peggy make a permanent date.

Acting.—Roy Rogers sings pleasantly, fools amiably, rides hard and fights with zest as Roy. He is the complete Western hero. Dale Evans is a talented Peggy; Gabby Hayes and Maude Eburne prove that the old-timers can still pull their weight, while Roger Pryor shines as the dark and villainous Gardner.

Production.—Story points smoothly and effectively interlock and are crowned with the brilliantly photographed waggon race. Tuneful songs neatly round off a Western that has everything except excess footage. It's definitely one of Roy Rogers' best.

Points of Appeal.—Rousing plot, fast action, catchy tunes, versatile teamwork, excellent technical presentation, spectacular climax and box-office Western star.

Tell It to a Star

British Lion - Republic. American (A). Directed by Frank McDonald. Featuring Ruth Terry, Robert Livingston and Alan Mowbray. 6,053 feet. Release not fixed.

LIGHT-HEARTED farcical comedy, set in a luxury hotel, with tuneful songs. There are a number of good twists to the tale, and neither the players nor the director let any opportunities slide. Laughter, sentiment and roguery gaily mix. The staging and photography are tip-top. Good general "support."

Story.—"Colonel" Ambrose Morgan, aristocratic confidence man, and Billy Sheehan, his tough accomplice, register at a fashionable hotel. Ambrose immediately makes overtures to widow Arnold Whitmore, the scatterbrained, social-climbing proprietress. Carol, Ambrose's pretty niece, is employed at the cigarette counter, and as soon as Ambrose learns that she wants to sing with the hotel band, led by dashing Gene Ritchie, he gets cracking. He secures extended credit from Mrs. Whitmore, but before he can put Carol over he falls foul of Horace Lovelace, the hotel manager. A battle of wits follows, but in the end Ambrose triumphs, Mrs. Whitmore is appeased and Carol makes good on the radio and wins Gene.

Acting.—Alan Mowbray is in good form as the smooth-tongued Ambrose, Ruth Terry is a gifted and attractive Carol, and Robert Livingston is adequate as Gene. Best of the support is Franklin Pangbourn as Horace.

Production.—The plot is not original, but its fundamentals have, nevertheless, stood the test both on stage and screen. All the same, no risks are taken and neat characterisation, smart dialogue, attractive technical presentation and catchy numbers gloss over and erase any thumb-marks. It's good, if artless, fun.

Points of Appeal.—Lively tale, good characterisation, pleasing vocal trimmings, excellent technical presentation and attractive cast.

Three Strangers

Warner. American (A). Directed by Jean Negulesco. Featuring Sydney Greenstreet, Geraldine Fitzgerald and Peter Lorre. 8,334 feet. Release not fixed.

BIZARRE romantic thriller, set for some obscure reason in a phoney London, tracing the destinies of three strangers, one woman and two men, whose lives are linked by a Grand National sweepstake ticket. The basic idea is good, but the stories within a story are unequal in merit and footage and, in their false atmosphere, fail to create a credible illusion. Nevertheless, in part it holds and intrigues and, moreover, is amply endowed with star values. Potential novelty turn-up, with a particular appeal to women.

Story.—Crystal Shackleford believes that a statuette of Kwan Yin, a Chinese goddess, can work miracles. On the eve of the Chinese New Year, Crystal picks up two strangers, Arbutny, a barrister, and West, an educated alcoholic, from the London streets, and takes them to her flat. She explains that Kwan Yin has the power to grant their wish. All want money, and West produces a grimy Grand National sweepstake ticket. The three become joint owners of the ticket, and Crystal appeals to Kwan Yin to guide their fortunes. They then separate. Crystal renews her fight to regain the husband she had lost, Arbutny speculates with and loses a client's money, and West gets into bad company and is framed on a murder charge. The sweep ticket draws a horse, but when Arbutny appeals to Crystal and West, who, meanwhile, has been reprieved, to sell the ticket, they refuse. He strikes Crystal with Kwan Yin and kills her. He then goes out of his mind. The ticket wins, but West cannot claim the fortune because it would involve him in Crystal's murder. He finds consolation with a sympathetic Cockney girl.

Acting.—Geraldine Fitzgerald draws good character and looks the part as the vindictive, soulless and superstitious Crystal, and Sydney Greenstreet is responsible for an impressive cameo as Arbutny, but Peter Lorre occasionally gets out of his depth as the alcoholic West.

Production.—The highly coloured three-way plot is, at one and the same time, a warning to those who speak to strangers, drink and gamble immoderately and worship false gods, but towards the end its wide commitments get the better of its continuity and drama. The vignettes illustrating the private lives of Crystal and Arbutny are good fiction, but the alcoholic West's ugly experiences in London's underworld are unduly protracted and loosely clothed in fantastic atmosphere.

Points of Appeal.—Unusual and, up to a point, intriguing story, impressive cast, obvious feminine angle and provocative title.

Fallen Angel

20th Century-Fox. American (A). Directed by Otto Preminger. Featuring Alice Faye, Dana Andrews and Linda Darnell. 8,471 feet. Release not fixed.

ROMANTIC crime melodrama with sex trimmings, describing, with no great conviction, the rehabilitation of a young man through the love of a good woman who marries him, despite the fact that she knows he is only interested in her money. The development is sordid, the tempo exceedingly slow and the characters unsympathetic. True, it bucks up when murder is committed, but it holds its punches far too long to make the top grade. Average title and star booking.

Story.—Eric Stanton, a young man who considers himself harshly treated by the world in general, arrives in the small town of Walton without funds. With a bent for publicity, he ties up with a fake spiritualist and induces Clara Mills and her sister June to attend a séance to communicate with their deceased father. The séance is a financial success, but an unhappy experience for Clara and June. In the meantime, Eric has fallen for Stella, a gold-digging waitress, who promises to marry him if he acquires a bank balance. Hearing that Clara and June have money, he makes love to June; she falls for him in a big way and they marry. On their first night he leaves her to see Stella and that night Stella is murdered. Eric, who, with others, is suspect, leaves town with June. She is convinced of his innocence, but is picked up by the police and grilled. Eric now takes it upon himself to do a little detective work, and, having garnered enough evidence, he returns home to face the killer, who proves to be none other than the detective who has hounded him and was yet another victim of Stella's perfidy.

Acting.—Alice Faye, as June, essays a straight dramatic rôle and brings some sympathy to a quite unbelievable character; Dana Andrews is sound as Eric, and Linda Darnell very good as a flashy little wanton. Charles Bickford, Bruce Cabot, John Carradine and Olin Howland are the rest of a rather unsavoury bunch.

Production.—After a somewhat slow build-up to the murder, the development assumes conventional "who dunnit." The penultimate action and the genuine surprise climax would be more acceptable if the scissors were applied in the early stages. Women may find something in common with the heroine, who, for little or no reason, is willing to throw away her life and marry an obvious waster, but the majority will need a good deal of convincing with such an array of ugly characters around her. Its title is, apart from the welcome return of Alice Faye, its brightest asset.

Points of Appeal.—Unusual plot, good production qualities, competent portrayals, big star and title values.

Road to Alcatraz

British Lion, Republic. American (A). Directed by Nick Grinde. Featuring Robert Lowery, June Storey and Grant Withers. 5,465 feet. Release not fixed.

ATTRACTIVELY mounted, off-the-beaten-track "who dunnit" detailing the hectic adventures and misadventures of a young lawyer, an incurable somnambulist, who turns sleuth to find out whether or not he had committed murder while hiking in his sleep. The plot is not exactly watertight, but its originality atones for the few discrepancies. Brief and mostly to the point and frequently thrilling, it's good tabloid crime melodrama for the crowd. Good average "second."

Story.—John Norton, a happily married lawyer, walks in his sleep. He, his partner, Charles Cantrell, Philip Angreet, a wily financier, and Gary Payne, a wild young metallurgist, have shares in a promising new enterprise. On one particular night John goes to sleep wishing he had a bigger cut in the deal. The next morning, Kit, John's wife, finds one of John's old overcoats on a bedroom chair. There is a gun with three used cartridges in a pocket. Later, it is learned that Cantrell has been murdered. John fears that he may have committed the crime in his sleep, and to reassure himself, and at the same time save himself from an involuntary trip to Alcatraz, he turns detective. At first he suspects Angreet, but a last minute twist indicates Gary as the real killer.

Acting.—Robert Lowery contributes a sound performance as sleepwalker John; June Storey is a pretty Kit, and Clarence Kolb and Charles Gordon register as Angreet and Gary.

Production.—The film mixes a few unintentional laughs with its intentional thrills, but the occasional lapses do not seriously disturb the equilibrium of the whole. Novelty, showmanship and compactness are its major planks, and these amply serve its modest box-office ends. Its footage is ideal.

Points of Appeal.—Popularity of crime stories, new angle, sound characterisation, good climax, first rate technical presentation, and handy footage.

Southampton Discusses Xmas Shows

CHRISTMAS Day opening of kinemas in Southampton was discussed at a meeting of the Southampton Section of the Hampshire and East Dorset branch of the C.E.A., held at the Forum Cinema, Southampton, under the chairmanship of Ald. George W. A. Wright.

The matter arose on a letter from the Town Clerk of Southampton stating that at a meeting of the appropriate sub-committee of the Town Council two applications were submitted from licensees of local kinemas for permission to open for performances on Christmas Day.

The sub-committee, he explained, decided to defer consideration of the matter in order that the views of the local branch of the C.E.A. might be ascertained.

ROBERT BURNS (Forum) stated that he was one of those who had made an application for permission to open on Christmas Day; it was a standing practice of his circuit (A.B.C.).

ARTHUR NEW said he had made a similar application on behalf of the Odeon, and he understood that applications had also been made by the managers of other Odeon theatres in the town.

"Behind Our Backs"

JAMES RANSOME BURBAGE (Ritz, Bitterne) asked if he was wrong in thinking that the applications should have been made through the C.E.A., and that it was another case of the circuits going behind the backs of the other members of the Association.

The CHAIRMAN replied that the Association was formed for the benefit of all its members, and he thought it would have been a nice gesture if the circuit managers had referred the matter to the Association before making their application.

Personally he was very pleased that the Corporation had decided to seek the views of the Branch on the matter.

Independs.' "No"

The CHAIRMAN then invited opinions on the question of Christmas Day opening. Individually, all the "independent" members present announced their intention of not opening that day. All the circuit managers, on the other hand, stated that they would open if permission was given.

Alderman WRIGHT who owns two theatres in Eastleigh, which do not come under the Southampton licensing authority, and one—the Regent, Shirley—in Southampton, said he had very definite views on the question of Christmas Day opening.

"The question of the profit or loss involved does not concern me in the slightest," he declared. "If I thought I would be rendering a service to the public by opening on Christmas Day, then, against my own judgment and against the wishes of my staff, I would open. But I have yet to be convinced that there is sufficient public demand in Shirley to justify opening.

Staff Appreciation

"Moreover, I do not wish to have the anxieties of organisation and management of Christmas Day performances, and I am positive that my staff appreciates spending Christmas Day at home."

When a vote was taken, seven "independent" members voted in favour of closing on Christmas Day and five—all representing circuit kinemas—in support of opening if permission could be obtained.

It was resolved to inform the Town Clerk immediately.

Jinx Falkenburg, Jim Bannon and Steve Cochran with Corinna Mura in the GAY SENORITA (Columbia). The trade show will be set shortly

T.U. AND PRODUCERS TALK ABOUT LABOUR

PROBLEMS of reabsorption of ex-Servicemen into the producing side of the Industry are to be approached by a joint committee of the Producers' Association and of the N.A.T.K.E., E.T.U. and A.C.T.

Following a meeting on Wednesday last of the three bodies, after a harmonious exchange of views agreement was reached upon the necessity of dealing quickly with the many problems connected with the reinstatement and rehabilitation of personnel from the Forces and from industry.

A further meeting is to take place early in December, and thereafter on the last Thursday of every month.

At the council meeting reports were made on a number of matters which had been considered by the Personnel Committee, including the request from N.A.T.K.E., to represent canteen staff; negotiations with them and E.T.U. on various agreements; revisions to the agreements with the F.A.A. and various outstanding matters.

B.F.P.A. WILL SURVEY EXPORTS

The B.F.P.A. has decided to set up a small committee under the chairmanship of H. T. Gaitskell, M.P., to survey the whole question of the export of British films and make recommendations.

The assistance of the Department of Overseas Trade will be sought in laying plans.

Members serving on the committee are George Archibald, Major Baker, L. Jackson and John Myers.

South-East Lancashire branch has been advised of the following changes of nominees: Grand, Nelson, T. Ainsworth (ex H. Hartley); Odeon, Accrington, L. Crowther (ex J. Campbell); Odeon, Bury, P. Swanwicke (ex W. Garlick).

Continued from page 7

"INDEPENDENT UNION IS ONLY SOLUTION TO MANAGERS' PROBLEM"

chairman. He said he hoped members would back this up, as for three years the branch was wholly in favour of managers being recognised and organised. The N. Lincs branch, it was pointed out, was a pioneer in managers' organisation. Various managers present agreed with the scheme and the chairman said it was now up to the managers.

The Resolution

At the meeting this resolution was passed: "That this representative meeting of managers, nominees and others rejects entirely the proposed Managers' Section of the C.E.A., and that when it was passed at the September meeting of the North Lincs C.E.A. there were only four nominee managers present and it was not a representative meeting of managers."

One Grimsby manager told a KINE. representative that it was felt that the latest proposal was no better than any previously placed before the managers.

"It would be of no benefit to the managers," he said. "An absolutely independent union with which the employers have nothing whatever to do is the only solution."

SUNDAY HOURS IN CROYDON

Croydon Corporation General Purposes Committee has decided to recommend keeping to the existing hours of Sunday opening, and that the position should be reviewed next March.

This conclusion was reached after bearing in mind the transport difficulties, the need for entertainment on Sundays of returning members of the Forces and the parents' responsibility for the attendance of children at kinemas.

FIRE SAFETY

—Manchester Chief Constable Explains

IT is now made clear to Manchester exhibitors they are responsible solely to the Chief Constable for the efficient maintenance of fire appliances. Although kinemas are being regularly visited by N.F.S. officers, they are acting under the authority of the police. This is revealed in correspondence which has passed between the Chief Constable and T. E. Robinson, secretary of Manchester and Salford branch which was read at last week's meeting. T. S. Dawson presided.

Two Authorities?

The SECRETARY reported having inquired of the Chief Constable of Manchester whether any different instructions had been issued in regard to the governing authority under licences for the supervision of kinemas. Exhibitors had mentioned that they were being given instructions both by the National Fire Service Office and the Police Dept. normally in control. Mr. Robinson asked to be informed of the line of demarcation between the two services. Licence holders were anxious to conform to the regulations, but they were becoming confused by the apparent dual control.

The Chief Constable replied that there was no change in the system of control by the licensing authority. Certain members of the N.F.S. inspected all places of public entertainment from the aspect of fire protection. Their observations were passed to the police, who decide the necessary course of action. There was no question of dual control.

Why N.F.S. Visit Kinemas

Subsequently, the Secretary wrote to the Chief Constable, pointing out that the concern of his members was that they are being supervised by two officers whose duties seem to be overlapping. In the past, the function of the Fire Service would seem to have been solely the inspection of the fire appliances; these officers were now concerning themselves with other matters which were hitherto the function of the police. It would add greatly to smoothing the relationship between the kinema licensees and the authority, Mr. Robinson added, if some statement could be issued as to the duties of the two services concerned."

N.F.S. Reporters

In a final letter from the Chief Constable, the position is made quite clear. He explains that members of the N.F.S. are visiting kinemas and all places of public entertainment for the purpose of reporting to the police officers of the licensing authority on all film precautions. The arrangement was that their views were passed to the police, who would decide the course of action and interview managements where necessary. The Chief Constable concluded: "I am assured by the Fire Force Commander that his men have had instructions not to pass any observations directly to any kinema manager. I think arrangements should now work satisfactorily."

C.M.A. is Meeting in Liverpool

Liverpool branch C.M.A. will hold its monthly meeting at the Mitre Hotel, Dale Street, on Sunday.

Chief items on the agenda will be J. C. Kennelly's report of the recent committee meeting in London, and arrangements for the dance to be held at the Grafton Ballroom, Liverpool, on January 13.

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PRODUCTION HAS A "FOURTH DIMENSION"

By P. L. Mannock

BRITISH producers are not without friends in the House of Commons, and it is refreshing to find a general agreement on the need for an expanded studio industry. The issue is admittedly complicated by priorities of labour, building and equipment, but the vital Treasury angle is to-day very prominent. The other afternoon M.P.s protested against the continued annual despatch of £17,000,000 across the Atlantic from British box-offices; and the more often M.P.s repeat this the better.

It was a fitting occasion for a pronouncement by a member of the Government, no less than Mr. Marquand, Secretary of the Department of Overseas Trade, who said: "The obvious remedy for our difficulty is to foster and develop the production of high quality films in this country, which would not only give pleasure to our own people, but will also find a ready sale abroad and be a worthy reflection of British life and culture."

In thanking Mr. Marquand for these momentous words, we might timidly remind him that 50 per cent. of pre-war studio space is still requisitioned, with equipment, for war purposes. It's nice to think he is on our side.

* * *

IT is also impossible not to admire Mr. Marquand's optimism in foreshadowing the "ready sale" of British films abroad. This question of prestige is indeed one for the earnest attention of the Foreign Office. An officer in the Middle East writes to me deploring the virtual monopoly of Hollywood films in mandated territory, and urging the need for Arabic-dubbed British subjects and specially made pictures for modern audiences. His case is, on the face of it, unanswerable, but it simply means that studio restrictions are hampering our prestige overseas as well as our entertainment demands at home. When normal facilities return it will be feasible to make films for Muslims; until then we cannot make enough for ourselves.

If M.P.s are anxious to see more British pictures, it might interest one or two of them to inquire into the excessive time taken to make a few of them. This drawn-out production obsession—for it can hardly be called a policy—has probably meant a reduction of up to 20 per cent. in the nation's film output in the last two years. Common sense as well as fairness to the whole industry demands that it shall cease, quite apart from the financial side, with which I am not for the moment concerned.

* * *

WHAT is the main cost of film making? Time, and time only—which is the basis of every kind of cost except buying the story. It is an economy to use the highest paid stars and personnel in well-organised floor budgeting. It is wasteful to use cheap artistes on an indefinitely protracted picture. It is infinitely more wasteful to have both fancy salaries and many months in and out of the studios.

Time being at once the film-maker's fourth dimension and guiding factor, it should be rationed—as studio space already is, at least in theory. How it is to be done I do not know. But last week I saw an unpretentious but extremely intelligently-made feature, "Latin Quarter," which certainly had no marks of crudity. It was made in six weeks' shooting time. I do not compare it with any highly-budgeted British film, although many of them have entertained me far less. But I do suggest that 20 and 30 weeks is far too long for a good marketable picture. Above all, I asserted that no producer ought to be allowed, in the present state of our resources to take 80 weeks over any picture; that this amounts to a monstrous hopping of floor space and that no standard of brilliance in the final result can excuse such a fantastic outlay of time and money.

In Hollywood eight or nine weeks is to-day a normal shooting schedule of most "A" pictures; and the reason has nothing to do with the delays and difficulties of wartime and post-war Britain. It is because directors are given a scenario and a shooting schedule which is subject to unforeseen mishaps *enforced* by those above them.

For many years this elementary procedure has been recognised by most British directors—and in practice departed from as often as not. The fact that it is cheaper to cut a picture on paper before it begins than from miles of celluloid after it has been shot is so self-evident that it seems to be discovered afresh every six months. Unfortunately, directors are apt to be tyrants; some of the ablest need curbing.

Star Kay Kendall talks to a Canadian visitor on LONDON TOWN set at Sound City

EALING IS AHEAD WITH P. of W. STORY

—And Has Success With "Painted Boats"

SHOOTING at Ealing last week on "Lovers' Meeting," the Michael Balcon-Cavalcanti prisoner of war film which is being directed by Basil Dearden, showed Gordon Jackson as Lieut. David Lennox, awaiting the result of the medical examination of his eyes.

The door of the hospital opens and the German M.O., accompanied by the camp padre (Jack Lambert), comes out.

Quietly, the padre tells Lennox that the doctors cannot operate—there is no hope for him. To David, who has been buoyed up with the hope that there is just a chance for him to regain his sight, the verdict comes as a terrible shock.

Another scene shows the officers' hut in winter. There is frost on the outside of the windows. Most of the officers are in their bunks, but the few who are huddled up in blankets and greatcoats over the dying fire are trying to trap the warmth with their hands.

"Boats" Success

"Painted Boats," Ealing's story-documentary of the canals of this country, directed by Charles Crichton, which had a long West End run at the Tivoli, Strand, and has been released throughout the A.B.C. circuit, opens for a season at the Academy, Oxford Street, on November 24.

Signet Pictures Corporation, Ltd., of 53, New Broad Street, E.C.2, announce change of telephone number to Regent 3063-5.

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Colour Directors

Natalie Kalmus, head of Technicolor, who has been in the U.S. during the war, is now back in England. The picture shows her with Joan Bridge, colour director, who was responsible for the work on HENRY V, CÆSAR AND CLEOPATRA, and other war time Technicolor productions in this country

B.F.P.A. Secures Lifting of Camera Import Duty : Newsreel Charges

A TEMPORARY lifting of the 50 per cent key industry duty on imported cameras has been secured by the British Film Producers' Association.

The duty, which was imposed as recently as July 1, is removed from Mitchell studio cameras which are the subject of individual application for import; the concession will lessen the price of cameras by £1,100 each. This concession was gratefully acknowledged by the Association at the meeting of the Executive Council on November 21.

Difficulties which producers have experienced in obtaining delivery of certain types of lighting equipment were reported to the meeting and the steps taken to remedy the position were noted. Reasons for delay were movement from one factory to another; lateness in lens delivery, and a new component which took a longer time than was expected to reach the required standard.

Consideration was given by the council to the prices charged by newsreel companies for material supplied to producers; a small subcommittee was appointed to look further into the matter.

Proposals circulated by the British Film Institute on the subject of the formation of a body dealing with Visual Education in conjunction with the Ministry of Education were noted.

While not necessarily endorsing them, the Association agreed that should the proposals be adopted they would co-operate by nominating a representative to the proposed council.

The council unanimously agreed to donate 100 guineas to the "Cinema Day" appeal of the Cinematograph Trade Benevolent Fund.

Proposals from different bodies for celebrating the fiftieth anniversary of the exhibition of films in this country were noted but no action was called for.

CINEGUILD HAS BEEN ON NIGHT SHIFTS

LAST week David Lean directed more night shots on Cineguild's "Great Expectations," which Ronald Neame is producing at Denham.

Scenes now completed include those in which the two escaped convicts, Magwitch (Finlay Currie) and Compeyson (George Hayes), are recaptured by the platoon of soldiers which has hunted them across the marshes, and taken back to the hulks from which they came.

KING HAS PACK OF HOUNDS IN MUSICAL AT DENHAM

GEORGE KING, on the set of "Gaiety George" at Denham, has had not only a full musical comedy company but also a pack of hounds to direct this week. It was for the "Tantivy" number from the "Tally-Ho Girl," one of the stage shows which are important milestones in the life of Edwardian impresario George Howard, played by Richard Greene.

"Tally-Ho Girl" is young Howard's first theatrical venture, and his new combination of musical comedy falls flat with a disinterested Press until he decides to startle London by introducing a real pack of hounds on to the stage.

The results exceed even his expectations, because the hounds dash off-stage in full cry at the crucial moment, much to the delight of the audience and the consternation of the company!

The Wrong Star

An error in captioning described two artistes in a still of "Lisbon Story" in last week's issue as "Walter Rilla and Esme Percy." No doubt readers have already recognised that it was Lawrence O'Madden and Esme Percy and not Walter Rilla!

London Star in "London Town"

Sid Field came to London from the provincial music hall early in the war—and made an immediate success. Wesley Ruggles immediately signed him for the lead in "London Town," the Technicolor musical being made at Sound City.

BOX TO PRODUCE FOR BRITISH LION

British Lion Film Corporation announces that it has come to an arrangement with Sydney Box to write and produce a large-scale British picture.

This will go on the floor at Riverside early in December, and it is expected that Mr. Box will deliver it to British Lion in March.

The new film, entitled "No Ladies, Please!" is a gay modern comedy. The original story and screen play have been written by Muriel and Sydney Box.

Michael Wilding heads the cast, supported by Basil Radford and Naunton Wayne.

This is the first picture to be announced by British Lion in its programme of large-scale British productions. Other subjects to be made on equally lavish lines will be announced shortly.

LISBON STORY PARTY

"Lisbon Story's" completion at National studios was celebrated by Patricia Burke throwing a party to which her fellow artistes, director Paul Stein, and studio personnel concerned in making the picture were invited.

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Merle Oberon Drama Heads G.F.D. Group

SERIAL THRILLER IS INCLUDED

PIRANDELLO'S "This Love of Ours," with Merle Oberon, Claude Rains and Charles Korvin; Jon Hall in "The Invisible Man's Revenge"; Lon Chaney's latest "Inner Sanctum" drama, "Pillow of Death"; "Girl on the Spot," a murder drama with a background of the Broadway stage; three top-line Westerns; an action-packed chapter play, and a number of selected short subjects are to be found in G.F.D.'s latest Trade-show group.

"This Love of Ours," adapted from Luigi Pirandello's play, "Come Prima Meglio De Prima" (which, translated, means "Like Before, Only Better Than Before"), is a moving screen drama, starring Merle Oberon, Claude Rains and Charles Korvin. It introduces Sue England, a schoolgirl actress who gives a study of 'teen-age emotion.

The story tells of a Paris actress deserted by her husband when he believes her unfaithful. Their reunion a decade later, and the problem of their daughter, who believes her mother is dead, are main points in the drama. William Dieterle directed.

Charles Korvin is the newcomer who was put in the "discovery" class after appearing in only one picture, "Enter Arsene Lupin." Claude Rains breaks new ground by playing the rôle of a music-hall rapid-sketch artist.

"Invisible Man" Again

By turns amusing and amazing, "The Invisible Man's Revenge" is said to reach new pinnacles of camera wizardry, with Ford Beebe acting as producer and director.

As the "invisible man," Jon Hall is unseen during much of the footage. He is introduced when he returns to England from Africa, after five years as an amnesia victim. Believing that a titled British couple have swindled him out of his share of a diamond field, he submits to invisibility tests by an eminent scientist to help him get revenge.

Credit for the exceedingly tricky camera work is shared by Milton Krasner and Jon Fulton, one of Hollywood's outstanding effects experts.

Lon Chaney's "Inner Sanctum" murder mystery, "Pillow of Death," presents the star as a multi-murderer tracked by psychic means.

Cowboy in Uniform

"Girl on the Spot" is a combination of gangster drama and musical, with 20 song numbers, some of operatic calibre. A stage aspirant witnesses the killing of a night-club owner by a band of thugs. In order to trap the "wanted" men, the police put the girl into a Broadway show, forcing Manhattan mobsters to put up the necessary money for its production.

Tex Ritter stars in "Midnight Raiders" as an Army lieutenant who disguises himself as a cowboy to investigate the mysterious disappearance of wild mustangs destined for delivery to the Service as cavalry remounts. Jennifer Holt plays the black-suited "E Vengador," leader of the band responsible for sidetracking the wild horses.

"Beyond the Seven Seas," a Western starring Rod Cameron, with Fuzzy Knight, Eddie Dew, Jennifer Holt, Jack Ingram and Ray Whitley and His Bar-6 Cowboys, tells of the feud between two families, with oil rights to ranch property as one of the main issues in the struggle.

"Raiders of Ghost City" is a Universal chapter-play set in the days of the American Civil War. The cast includes Dennis Moore, Wanda McKay, Lionel Atwill, Joe Sawyer and Regis Toomey.

G.F.D.'s TRADE SHOW DIARY

HERE is the line-up of forthcoming G.F.D. trade shows:

Friday, November 30, **Pillow of Death,** Own Theatre, 10.30 a.m.

Friday, November 30, **Raiders of Ghost City** (serial) and short subjects, Own Theatre, 2.30 p.m.

Wednesday, December 5, **Invisible Man's Revenge,** Own Theatre, 10.30 a.m. and 2.30 p.m.

Friday, December 7, **Girl on the Spot,** Own Theatre, 10.30 a.m.

Tuesday, December 11, **Midnight Raiders,** Own Theatre, 10.30 a.m.

Tuesday, December 11, **Beyond the Seven Seas,** Own Theatre, 2.30 p.m.

Wednesday, December 12, **This Love of Ours,** Leicester Square Theatre, 10.30 a.m.

Wednesday, December 12, **Stage Coach Line,** Own Theatre, 2.30 p.m.

Ray Milland and Olivia de Havilland in THE WELL GROOMED BRIDE (Paramount), which has not been trade shown yet

20th-FOX HAS SIX MAJOR FILMS BEING MADE IN HOLLYWOOD

FOLLOWING the successes of "State Fair," "Nob Hill" and "The House on 92nd Street," the Twentieth Century-Fox Hollywood studios are working to maintain their standard with no fewer than six major pictures in production and six being edited.

Films just completed are headed by "The Dolly Sisters," a big Technicolor production produced by George Jessell in which Betty Grable is co-starred with John Payne and June Haver.

It tells the fascinating story of the meteoric career of two famous dancing beauties, and is embellished with many song hits, old and new.

Also ready is "Fallen Angel," which brings back Alice Faye to the screen in a strong dramatic rôle, with her are Linda Darnell, Dana Andrews and Bruce Cabot.

Being edited is "Dragonwyck," an enthralling film based on George Seton's novel and starring Gene Tierney with Walter Huston, Vincent Price, Glenn Langan, Anne Revere, Spring Byington and Henry Morgan. This Ernst Lubitsch production was written and directed by Joseph L. Mankiewicz.

Next we have "Col. Effingham's Raid," based on Barry Fleming's novel of an old soldier who, returning to his birthplace to end his days, finds the small community filled with grafting and contentious little people. He wages a campaign to preserve some of the traditions and integrity of the town against the machinations of the mayor and a group of crooked businessmen, newspaper editors and politicians.

Charles Coburn has the title rôle, and he is supported by William Eythe, Joan Bennett, Allyn Joslyn, Elizabeth Patterson and Donald Meek.

Another in the cutting room is "The Spider," an exciting drama, with a cast headed by Richard Conte and Fay Marlowe.

COLUMBIA SETS PROGRAMME OF COMEDIES PLUS DRAMA

THE Fred MacMurray comedy drama, "Pardon My Past," heads Columbia's new group of popular trade show subjects.

"Pardon My Past" marks Fred MacMurray's debut as a star operating his own production unit.

Co-starring in this comedy drama is Marguerite Chapman.

The public's interest in the "vampire" as a medium for screen chills remains undiminished. Bela Lugosi gives another interpretation of this in "The Return of the Vampire." The tale shows what happens when the vampire returns to life at the height of the London blitz.

In "Illegal Rights," outdoor drama wtih musical numbers, Charles Starrett gives an interpretation in the leading rôle, that of a Texas Ranger who stages a come-back when the organisation is disbanded and lawlessness breaks out again in the West.

Comedy, music and romance go hand in hand in "Blonde From Brooklyn," a light-hearted story of a returning serviceman who becomes a crooner.

COLUMBIA'S TRADE SHOW DIARY

Here are the shows set by Columbia:

Thursday, November 29, **The Return of the Vampire,** G.-B. Private Theatre, 10.45 a.m.

Illegal Rights, Own Theatre, 2.45 p.m.

Friday, November 30, **Blonde From Brooklyn,** Own Theatre, 10.45 a.m. and 2.45 p.m.

Tuesday, December 4, **Pardon My Past,** Rialto, 10.45 a.m.

Signed Judgment, Own Theatre, 2.45 p.m.

Wednesday, December 5, **Booked on Suspicion,** Own Theatre, 10.45 a.m. and 2.45 p.m.

The complications are many, and Robert Stanton and Lynn Merrick are said to give great account of themselves.

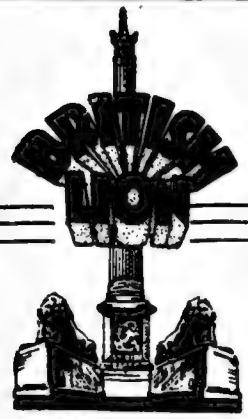
Cowboy in Night Club

The possibilities inherent in a cowboy's story which deals with a city night invasion of sophisticated clubs are obvious, and Charles Starrett as the hero of this brand new tale of city slickers and saddle punchers makes "Signed Judgment" a fast-paced entertainment.

The public's demand for more adventures from Boston Blackie is increasing.

In "Booked on Suspicion" they should receive an exciting example, tailor-made to their requirements.

Chester Morris, as Blackie, finds himself the focal point of a murder mystery surrounding the forgery of a valuable first edition.



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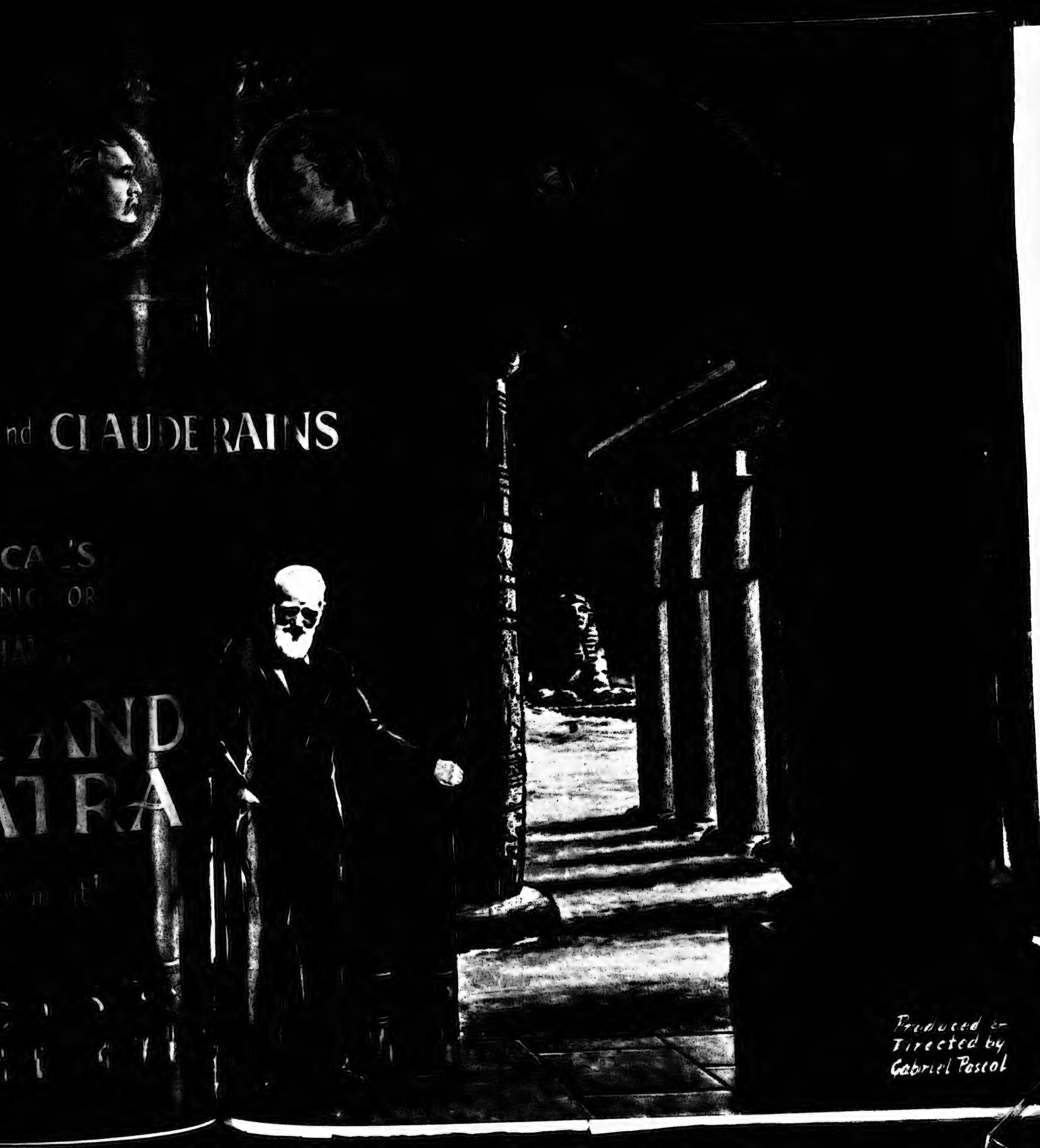
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Broken Plastic Spools

REGARDING my reference last week to plastic spools for 16-mm. projectors, a projectionist who handles these frequently tells me that if these get broken, other than being entirely smashed, it is possible to join a fractured part by dipping both sections in boiling water and placing them together, holding the broken edges each to each until they have become joined. This may be a tip to any who have had an accident with a spool. Care would have to be taken to fit the two edges firmly or the parts would adhere out of alignment.

IT is very significant that at last week's meeting of the B.K.S., when the future of the sub-standard film was the theme of three speakers, the entertainment film—the aspect of chief concern to the exhibitor—was not touched upon. It can be assumed that this was not through any fear on the part of the B.K.S. of causing alarm and despondency among exhibitors: the reason obviously is that from the technical point of view other applications are of greater interest. A recent paper, in fact, dealt with the technical aspects of entertainment shows.

THE B.K.S. is quite neutral in these matters; it takes the view that if there is a demand for entertainment by sub-standard films its technical services are available to improve the standard. From a purely selfish and ephemeral point of view, the exhibitor may feel that the worse the quality of the opposition sub-standard show the better for himself.

BUT there is the wider view that a poor quality of sound or picture reflects upon the Industry as a whole, for the layman—particularly the average patron of the country fit-up shows—does not distinguish between different gauges of film, but is apt to say: "Well, if that's the best these talkies can do, I don't want to see any more of 'em!"

J. BENSON.

STANDARD 2,000-ft. REEL FOR 16-mm. FILM

American Service Recommendations

THE increasing use of 16-mm. film has led American interests to recommend a standard 2,000-ft. reel for the sub-standard projector. The main recommendations are set out below.

During the preparation of the American War Standard for a service model 16-mm. sound projector, Z52.1-1944, A. G. Zimmerman, chairman of Sub-committee D of the War Committee on Photography and Cinematography appointed a small sub-group to consider and recommend standards for a 2,000-ft. reel for that projector. Included on this committee were members of the Armed Forces and representatives of the 16-mm. industry.

As the work of this sub-committee progressed, its scope was increased, and as they were completed the proposals were, therefore, submitted for criticism to larger groups of service and industrial organisations than those originally represented on the committee. The final result is the American War Standard Specification for 16-mm. Motion Picture Production Reels and Containers, Z52.33-1945, now ready for distribution to all who may be interested.

Standards for All Sizes

The committee found that many of the dimensions specified for the 2,000-ft. reel were also applicable to the whole line of reels commonly used on 16-mm. projectors. For this reason the new AWS Z52.33-1945 covers not only the 2,000-ft. reel but also reels and containers of the following capacities: 200-ft., 400-ft., 800-ft., 1,200-ft., and 1,600-ft.

It was essential that reels of different manufacture fit projectors of all types.

Projection Needs

The first question in which the Services are interested is whether the reel will fit the projector. If there is radial clearance for the reel, the primary consideration is the fit of the reel on the spindle. Therefore, the sizes of the round and square holes in the flanges lead the list. This round-square construction was made mandatory because the Services believed that it would give them some measure of fool-proof projection.

It would make it more difficult for the projectionist to place on the supply spindle a roll of film that had not been rewound and thus produce the well-known upside down results. It was not necessary to change the dimensions given in the previous standard for the round and square holes because investigation showed that they were satisfactory for practically all the 16-mm. projectors placed on the market.

Smooth Winding

When it came to the width of the reel, particularly the distance between flanges, the Services wanted a dimension that would insure smooth winding of the film without interference between the film and the flanges. Thus, the limits of the width should be from slightly greater than film width to the greatest width permissible from the standpoint of smooth coiling. It has been found that if the width of the reel exceeds certain limits, the film wanders laterally so that the sides of the coil are rough. More serious, the diameter of the complete coil is excessively large so that it often exceeds the diameter of the reel, especially if the film is curled or buckled slightly. For the first time, this standard calls for different tolerances in different zones of the reel.

Greatest Variation

It is recognised in this standard that the width at the periphery of the flange is subject to the greatest variation; therefore the tolerances are more generous, but they are still within the criterion mentioned above. Such wide limits are not necessary at the core; there the limits can be much closer without imposing too much of a handicap on the manufacturer. Then a third tolerance, for the dimension adjacent to the holes for the spindle, is slightly larger because the flanges may be bowed a trifle near the centre. This last figure is important because it has a bearing on the performance of the devices that align the reel on the spindle and hold it there.

Previous standards and common usage had a great deal to do with the dimension for the outside diameter of the flanges.

Core Ratio Limitations

When the sizes of the cores or hubs were considered, the committee agreed that they should be made as large as the outside diameter of the flanges would permit for the length of film in question. This is desirable because with the constant-torque type of take-up mechanism employed on many projectors, the tension on the film varies inversely with the radius of the coil; therefore it is too high at the core of the reel if the core is too small.

Rather generous negative tolerances are given in some cases because it seemed impracticable to ask manufacturers to scrap tools for current reels when the ratio of outside diameter to core diameter was within reason. A ratio of 2 would be desirable, but in view of the limitations imposed by common usage on the outside diameter of the flange in some cases the ratio is about 3.

Other aspects of performance desired by the Services are included in the standards for lateral runout of the flanges and concentricity of the flange and the core. For the convenience of the projectionist several paragraphs specify the frequency and location of footage marks, the size and number of the core slots to receive the end of the film, the accessibility of the slots, alternative methods of securing the end of the film, and the provision of finger holes in the core area of the large reels.

POOL CARBONS

Value of Asbestos Kinema Curtains

Fire-resisting qualities of asbestos curtains for kinemas and theatres were mentioned by W. J. Ellison, works director of Turner Brothers' Asbestos Co., in an address which he gave to the Rochdale Education Guild on the story of asbestos.

It is recorded, he said, that in a ten-year period prior to the use of asbestos curtains, over 2,000 people lost their lives in theatre fires.

SHOWMANSHIP

Edited by

The Showman

THERE is one question about showmanship that will probably never be answered with complete satisfaction to all showmen. It is: "For what occasion should the big effort be reserved?"

Of course, there are some people in the business who initiate vigorous campaigns for every picture that comes along. There are others who take no trouble with any of them.

Obviously, the discreet showman steers a middle course, but even he will occasionally make a really special effort. But the point is, for what sort of film? There are managers who believe in playing up the certain winner. Some few will "have a go" when they have a "dud" picture which they are sure will fail without some sort of boost. Many others feel that it is the doubtful starter which possesses inherent good qualities; that is the one which should receive the all-out backing.

One manager, W. H. Harwood, of the Acton Odeon, holds the latter view. His theory is that the top-notch certainties don't need special exploitation—they have already been well sold to the public by renters' publicity and the praises of the lay Press critics. Routine publicity should be enough to put them over at a local kinema.

It is the second strings, he says, the rather lame dogs, that need the little extra boosting which will make all the difference at the box-office.

While I feel that there can be no hard-and-fast rule, since conditions vary so widely in different areas, I agree with Harwood in a general way.

For instance, I can remember an exhibitor who played "Wilson" with no special advance publicity telling me glumly that he had had a very bad week. Only two or three days afterwards, I met another showman who had screened the same film, and was full of the enthusiastic reception it won from his patrons.

Upon further inquiry, I learnt that the second manager had run a month's well-planned campaign in windows adjoining his kinema, on boards laid out to look like newspaper pages, with illustrations. These boards gave progressively through the weeks the background of the film, and their information was supplemented by explanatory write-ups in the local newspapers.

As a result, the public was well prepared to assimilate a subject a little foreign to it, with excellent results at the box-office. Of course, had "Wilson" been a really poor film, no amount of build-up could have saved it. But it wasn't a poor picture, simply one that needed a special introduction.

It is for films of this kind that showmen, in my opinion, may most profitably reserve their biggest efforts. Whatever they do in the way of stunts, they know they are not selling under false pretences. They are putting over a sound but unusual article.

Remember that the public is conservative. It likes and clings to familiar things. But it will accept and enjoy something new or different if it is told about it in advance. It likes to have these things tactfully explained to it.

Jill Evans, star of Sydney Box's "13 Acacia Avenue," after presenting the Columbia KISS AND TELL greyhound trophy, awarded by Shirley Temple, at the Wandsworth stadium.

But remember, too, that the public can be advised, but it cannot be dictated to.

Let your publicity be persuasive, not raucous and opinionated. By such means the most difficult picture can be successfully put over, provided that it has some inherent good qualities.

☆

A CAFE or restaurant operated in conjunction with a kinema is usually regarded as merely an allied amenity, but it comes within the scope of showmanship. Properly managed they reflect the character of the kinema to which they are attached and the personality of the manager.

The other day I was able to take a luncheon in the cosy, tasteful café-restaurant at the new Odeon at Marble Arch and, as I told Claud Marks afterwards, found it hard to decide whether to praise the cooking more than the service, or *vice versa*.

Difficulties have, I gather, been experienced in building up a satisfactory service at this new rendezvous, and Mr. Marks has been given the task of making the café-restaurant a real success. From what I saw he is well on the road to doing so.

Another admirable café is the one at the Odeon-Astoria, Old Kent Road. One would hardly look for anything better than a "good pull-up for carmen" in this drab, much-bombed district, but the food and service provided under general manager Keith Hann's supervision are equal to anything I have come across in a smart suburb. The charges, too, are most reasonable, and the waitresses as obliging as will be found in a day's march.

☆

MENTION of Hann reminds me of his method of encouraging good will among his staff.

Every month he and his assistants meet the heads of the various departments (chief operator, chief of staff, staff supervisor, housekeeper, head cleaner, head foreman, stage manager, chief cashier and café manageress) at an informal lunch and then discuss with them matters affecting the running of the theatre.

A formal agenda is prepared and, glowing from the effect of a well-served repast, the various "section leaders" are in good form to comment on policy and submit suggestions.

One of these conferences was about to take place when last I visited Mr. Hann, and he drew my attention to an item down for discussion—the relative merits of British and American publicity-aids. He had specimens of coloured printed star portraits from the two countries mounted on easels for his guests to study and criticise, and the results of their deliberations should be of value both to the circuit as a whole and in the running of their particular theatre.

This neat front-of-house display was arranged by Peter Reddaway, of the Odeon, Falmouth. The banner over the canopy puts over a double bill effectively, and there is a selling idea embodied in the side panel, which exploits CZARINA (20th.-Fox)

Opportunism

BECAUSE the roof of the [illegible] hall-room originally selected [illegible] for a dance to put over Anglo-American's "Waltz Time" was condemned, Harper was forced to find a hall a little outside his area.

Undaunted, he turned necessity into showmanship by appealing to a much wider potential audience than was originally intended, and by plugging the film in the vestibule and over the microphone of the hall before and on the night he got first-class publicity.

By searching in out-of-the-way corners he obtained a large stock of pre-war carnival masks which were distributed

to dancers at the ball, after being neatly overprinted on their backs with information about the film's approaching screening at the Regal. They created excellent atmosphere.

Harper rounded off his campaign by advance publicity on the screen and the theatre organ, and by a vestibule display. He also had a colourful tie-up in the window of the local music shop.

Five Chairs

A REALLY handsome, large-scale campaign book, beautifully summarising his exploitation for U.A.'s "The Fifth Chair," has been sent to me by G. Flatow, of the Capitol (Odeon), Walton-on-Thames.

I have previously published details of his clever tie-up with a local fruiterer and of a competition which he arranged in connection with the film.

Flatow also had a very big vestibule display carried out by his artist, C. J. H. Rycott, depicting the chairs involved against atmospheric backgrounds of the incidents in which they figured. This display was surrounded by individual posters in frames of five chairs and framed renters' posters.

He had four other tie-ups with shops in the district, all of which had the chair motif as their basis.

Exhibition

EXPLOITATION of "Henry V" has produced some excellent bound brochures for my perusal, some of them most tastefully and neatly compiled. One of the most attractive of these comes from R. C. Sidney Wilmot, of the Odeon, Newcastle-on-Tyne.

It commemorates a notable tie-up which he secured with the big local store Bainbridges, where, with his active co-operation, a "Henry V" exhibition was staged.

The exhibition, which was opened by Viscountess Allendale, was a spacious affair showing the characters of the film in costume against a tasteful background of portraits, maps and other exhibits.

This show, which had a fortnight's run, won a large Press, and was in itself very valuable publicity for the showing of the picture at Wilmot's kinema.

All Round

ANOTHER attractive "Henry V" booklet—actually printed—contained details of the exploitation of the Eagle-Lion film by W. R. S. Bennett, of the Odeon, Bognor Regis.

Bennett's well-rounded campaign began with announcements and slides two months before playdate. Two weeks before playdate he staged an effective window display in a prominent local shop window, and dressed his foyer in Tudor style, making use of actual models employed during production.

He also ran a children's painting competition, and contrived to get a mention in the B.B.C. feature "In Town To-night." During the week of showing he arranged for a public address van to tour the neighbourhood, and he had a man in armour touring the outlying districts on horseback.

The campaign was rounded off by special shows for children throughout the week.

Newcomer

MANAGER L. A. Stanley Lendis, just appointed to the Empire, Mansfield, has got off to a flying start with his exploitation for "Henry V."

He ran four special matinées which were attended by over 3,000 children, who proved to be of great publicity value by talking to their parents and friends about the film.

In addition, Mr. Lendis arranged some excellent tie-ups, especially with a leading milliner," who made the "Henry V" hat, and with a prominent Mansfield antique shop. Good write-ups were obtained in the three Mansfield papers. The net receipts for the week were 24 per cent. above the average week's business.

Crime Campaign

G. E. EVANS brought off an intriguing publicity coup when plugging "Dillinger" (Pathé) at the Plaza, Worthing.

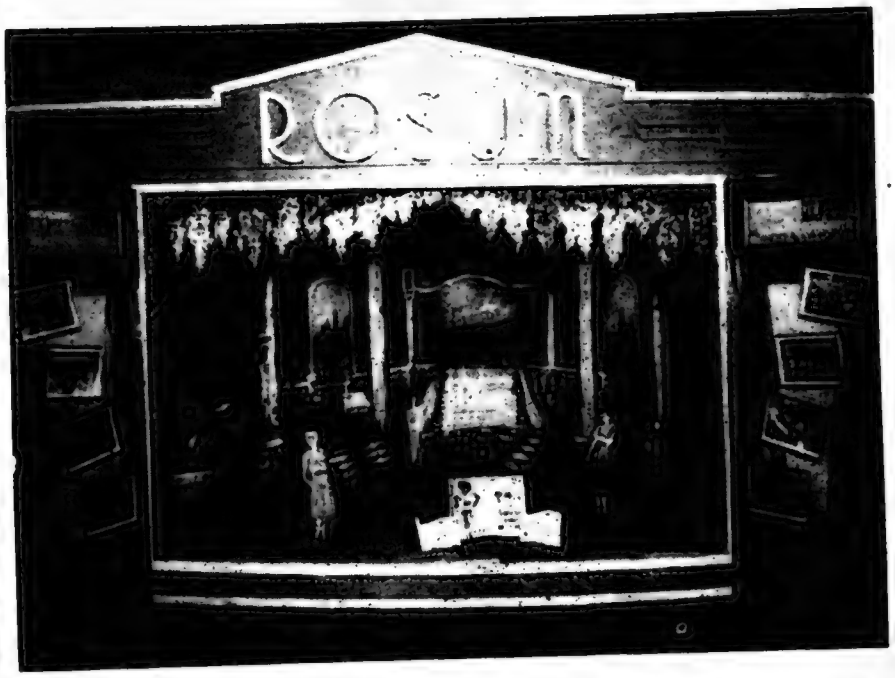
In a tie-up worked in connection with the Sussex Police anti-crime campaign, he had wholehearted co-operation from the Worthing force, who lent numerous photos, posters and literature to make an interesting vestibule attraction with a centrepiece running: "'Dillinger' Delighted In Lustful Living. Infamously Notorious Gangster Epitomising Rascality."

Two slides were shown announcing that two free seats would be given to the person who could capture Dillinger and deliver him at the Plaza; and for this angle a man patrolled the town in the character. Linking up, a huge bill was posted at the theatre, worded: "Reserved for the arrest of Dillinger at the Plaza," with an actual pair of handcuffs loaned by Supt. Catt suspended below.

Two hundred police posters were displayed about the town, reading "The police want you," with an accusing finger, followed by the official instructions as to the anti-crime campaign. These the ingenious Evans was permitted to edit so that the wording ran: "The police want you to see 'Dillinger' at the Plaza, November 11, for four days," with two prints of the gangster superimposed.

Virtue of Necessity

OWING to structural limitations in his kinema, F. R. Hart, of the Rosum, Walsall, is restricted in scope for displays. He has, therefore, made a virtue of necessity by adopting a standard setting in which, by means of artistic backgrounds and the adroit use of cut-outs, he obtains striking effects and no little variety. On the left you see his design for 20th-Fox's THUNDERHEAD, SON OF FLICKA, and below his display for Columbia's TONIGHT AND EVERY NIGHT. Notice that he resourcefully varies the side panels



H. Cookson, booking manager of the Plaza, Widnes, enlisted a whole Rugger team, Widnes, the Lancashire Cup winners, to help him give Anglo-American's WALTZ TIME a good send off.

Magic Mirrors

GOOD use of decorated mirrors to attract attention to Paramount's "Incendiary Blonde" was made by L. Baldwin, of the Rialto (Odeon), Southampton.

A 6 ft. high cut-out drawing of Betty Hutton in a feathered costume, emerging from the shell of an exploding incendiary bomb, was pasted on a large mirror. The cut-out was outlined by a 3-in. ochre line in wash paint. Fragments of the bomb and the "blast" streaks formed the background.

The blast effect was carried up and beyond the mirror, spreading fan-wise to two routine, framed posters, giving title and star names. In between the posters, on the same level, was the date of showing, also framed.

The continuation of the blast effect was made by extending red paper streamers from the mirror to the bottom of each poster frame. A cut-out of Texas Guinan in cowboy outfit with

This unusual display, effectively stressing the musical appeal of the film, was devised by R. Lucas, of the Odeon, Portsmouth, to exploit G.F.D.'s THE SEVENTH VEIL.

six-guns blazing was pasted on another mirror.

The Ghost Walks

BESIDES putting up a battery of bats all over the Golden Domes, Camberwell, as part of his campaign to publicise "Dead of Night" (Eagle-Lion), V. G. Churchill draped a member of his staff in a white sheet and got him to clamber around the front of the theatre above the entrance, waving his arms and gibbering in the customary style.

The unusual sight was sufficient to attract crowds of several hundreds, and the man had to retire at frequent intervals to avoid complaints from the police about traffic obstruction.

Horse Bus

AS an example of robust showmanship, the stunt which Columbia's publicity staff engineered in connection with the West End opening of Shirley Temple's "Kiss and Tell" at the New Gallery takes some beating.

Hiring the last surviving horse bus in London—the old Star which used to run between Camberwell and Brixton—they adorned it with posters advertising the film. It was first used to bring Chelsea Pensioners from the Royal Hospital to the New Gallery; and has been in use ever since, giving free rides to the troops.

An unexpected development arose, however, when clippies on London's buses imposed their "no standing" rule. The public, seeing the horse bus, decided it was better than nothing, and tried to overload it, whereupon Columbia also had to impose a no-standing bar! By what may have been a coincidence, the bus happened to get on to the Lord Mayor's Show route on the actual day—and had a most enthusiastic reception from the crowd.

Pin-up Contest

IN connection with the showing of the New Realm programme, "Raffles" and "Palmy Days," a local "Pin-up" girl contest was held on the stage of the Theatre Royal, King's Lynn (A.B.C.). Manager Cecil A. F. White reports that the contest proved tremendously popular, playing to capacity houses.

Twenty-six local girls paraded in a colourful array of bathing costumes at the two elimination heats, and 13 girls were selected to appear in the final. The contest was compered by the manager.

The Press co-operated to the fullest extent with three preliminary write-ups, a three-column front page write-up and large photograph of group of entrants followed in the next edition by large front-page photographs of the three winning girls. In addition to the prize cheque for five guineas given by New Realm Pictures to the winning girl, a second prize of two guineas was given jointly by the judges and a 15s. National Savings Certificate was given by the manager for the third girl. The contest being held during Thanksgiving Week. Woolworths gave each of the three winners a 15s. Savings Certificate.

Mr. White wishes to acknowledge the valuable help in organising the contest given by his trainee manager, Richard L. Carter, a recent recruit to the Industry.

This authentic horse bus was used by Columbia in the West End as a means of exploiting KISS AND TELL. Today's servicemen, as well as Pensioners, rode in it during the several days it toured the principal streets.

Stratford Waltzes

DAPHNE RABONE, of the Picture House, Stratford-on-Avon, thinks that the success of Anglo-American's "Waltz Time" at her kinema was mainly due to outside advance publicity. She had tie-ups with two shops, for the music and records. In addition, an exclusive dress shop brought from Birmingham two beautiful evening dresses of pink and blue net. These were displayed in advance of the film with just a teaser card announcing "Waltz Time is Coming." Nearer the playdate another card was added giving particulars of the film. Another leading shop gave one of their big windows for a display of a costume worn in the film.

During the week prior to showing the film there were two dances run in the town and at both these the film gained much publicity. Two display frames of stills and theatre particulars were on view in the dance hall, and at each dance an announcement was made about the film and a "Spot Waltz" competition danced, the prizes being two complimentary tickets.

Old Folks Angle

TWO weeks prior to showing Eagle-Lion's "A Place of One's Own," L. C. Beale, of the Cavendish, Nottingham, concentrated on the foyer and lounge for advance publicity by means of large posters printed locally, simple, yet eye-catching, referring to the success of "Love Story" and leading to the title and playdate of the forthcoming film.

For his main tie-up in the city centre he was fortunate in obtaining the use of a leading furniture store with the same name as the theatre, and that enabled him to link the two together neatly.

Beale also contacted a home for old folk, arranged for 50 to visit the show as guests, and afterwards entertained them to tea in the lounge. Many had never seen a movie before in their lives.

Tip for Flowers

A USEFUL little tip from Derek Edenborough, of the Union, Luton, is contained in the following letter: "This theatre is endowed with a very beautiful goldfish pool in the vestibule, and I found that by adding flowers to it the whole became an enormous asset.

"The expense of continual fresh flowers was too high, so I had a slide made, asking patrons who had an abundance of flowers to bring any spare ones to help beautify their theatre (known to the staff as Edenborough's Folly). Much to my surprise, throughout the whole of the summer I have rarely had to purchase more than a fraction of the flowers needed to beautify the goldfish pool.

"At times I have had so many flowers that I have had to utilise buckets, milk bottles and any other utensils suitable. Even now, when flowers are at a prohibitive price, I am still receiving numerous bunches of chrysanthemums. The cost, a complimentary ticket per bundle, and a patronage which delights in seeing the theatre attractive."

Rugby and Waltzing

ON the opening night of "Waltz Time" at the Plaza, Widnes, H. Cookson, booking manager for Cheshire County Cinemas, invited the Mayor and Mayoress of Widnes, along with the Widnes Rugby Football Club, who had the previous Saturday won the Lancashire Cup for the first time.

This match had been broadcast, and the team has a great public following. This brought a crowded house and made a real good opening night for the film.

Playdate also coincided with the theatre's eighth anniversary week. A large mailing list of over 3,000 special programmes for this week, coupled with a civic reception, kept up the interest in the kinema's presentation. A "Waltz Time" competition was run at the local dance hall with great success.

A decorated car also brought first-class publicity.

THE POLICE WANT YOU
TO BECOME ANTI-CRIME MINDED
THE POLICE WANT YOU
DILLINGER
BEFORE (as used by Police)
AFTER (as used by the Plaza)

G. E. Evans, of the Plaza, Worthing, made clever use of an official police poster to exploit DILLINGER (Pathe), as these "before and after" pictures effectively show.

Combined Operations

A GOOD foyer display for M-G-M's "National Velvet" was arranged by manager Godfrey Domford at the Regis Cinema, Hull.

A cut-out of the winner of the National, with a large horseshoe above it, was arranged in a corner of the foyer. As the week of showing coincided with the collection for the British Sailors' Society, this was combined with the boosting of "National Velvet."

About a dozen large flags were used to good advantage and a lifebelt was also brought into the scheme of things. An usherette, dressed to represent Velvet Brown, completed a display which caused a good deal of talk.

Joint Effort

REMEMBRANCE Day coincided with the New Realm release, "The Real Glory," at the Odeon, Guide Bridge, Manchester, and a foyer display was arranged by Fred Hyde, the assistant manager, and by the New Realm Co.

It was a really beautiful show. A recess had been made in the foyer and hundreds of poppies were exhibited. Trouble started when patrons decided to buy their emblems at the kinema and to maintain the display, the poppies had to be replaced continuously.

The Showman

Organists are Prominent in Show to Help Their Fund

Music: By JACK COURTNAY

Johnson Lewis, of the Old Kent Road Astoria, who has just put over a new organ show.

THIS week, instead of my usual article, I am giving news of a coming event and details of some new features.

For the first time in the history of the cinema, organists are to have a concert devoted to their interests. It will be held at the Odeon, Swiss Cottage, on December 2, at 9 p.m., and is being arranged for the joint benefit of the C.T.B.F. and the T.O.B.F.

A very attractive list of celebrities has consented to appear. They are, taken alphabetically: Afrique, the impersonator; Freddie Bamberger; June Birch, Britain's youngest trumpeter; Al Bollington, the Swiss Cottage organist; Jean Kent, who will be accompanied by Cyril Busfield; Rudy Lewis and a surprise guest star, Derek de Marney, star of "Latin Quarter"; Brian O'Duffy, the Irish singer; Rayinski, a Russian saxophonist; Robin Richmond with Benny Lee; Howard Ward, the pianist; and Sidney Amos, Charles Smart and Bob Marshall as accompanists.

As honorary liaison officer of the C.T.B.F. I am organising and presenting the show, and I am being given every assistance by Reginald Bromhead and R. C. O. Viveash, Mark Freeman, resident manager of the Swiss Cottage Odeon, and Al Bollington, its organist, are giving me ungrudging co-operation. Tickets are 7s. 6d., 5s. and 3s. 6d. each.

Expert's Choice

NUMBERS of organists have written asking me what to play, as they feel out of touch. To help them I am asking various organists to submit a list of six novelty numbers which, in their opinion, best show off a player's virtuosity and display the instrument in some striking and unusual way.

The longer I am associated with entertainment the more I am convinced that the layman's opinion is to be treated with respect. The experts, in their appreciation of beauties of execution and display of technique, tend to forget that unless the composition possesses melodic appeal or some particular characteristic it will leave the average man cold.

For this reason I invite managers and others who may be interested to submit for publication what they consider to be the best numbers they have heard presented by an organist, in order that his important section of opinion may be voiced. Titles and comments only—no performers' names, please!

Tunes of the Month

I AM inviting the co-operation of two or three or the more prominent organists to consider with me monthly the output of "Pops" with a view to publishing the titles that they consider most suitable for solo presentation, with or without slides.

The selection will be made purely from a presentation angle, and is not in any way to be taken as a guide to their popularity.

Coombs Promoted

THE announcement by Roland Lea, chief executive of Associated British Cinemas, that Harold Coombs, their chief organist, has been given an executive position and is now in charge of the musical side of the Corporation's enterprises is significant. It shows the growing importance attached by the major circuits to the proper presentation of their organists.

We congratulate Harold on his elevation, knowing full well that he will tackle his job as an executive with a sympathetic understanding of the organist's position, and feel sure that his appointment will lead to a better standard of presentation and a closer co-operation between manager and organist.

A Yorkshireman of charming personality, who started his career at the age of 14 as solo pianist in vaudeville at Birkenhead, and for two years toured the north in that capacity. Then he became resident organist on a "straight" instrument at the Abbeydale Picture House, Sheffield.

When kine-variety was introduced he took up the baton and conducted a kinema orchestra, playing both to pictures and live acts. Later he returned to the console and has appeared all over the country and broadcast more than 1,000 times since 1933. In consequence, his work is known and appreciated throughout the breadth of the land, and he is commonly regarded as one of our "ace" theatre organists.

He will continue to operate from the Kingston-on-Thames Regal, which has been his base theatre for some time past, and will at first concentrate on assisting the 19 organists in the London area. Later his activities will extend all over the country.

Organists' Register

THE Organists' Register is now almost complete, and in response to many requests from readers and at the suggestion of Hubert Cooter, of Coventry, I will start publishing this serially. First I will cover all posts at present occupied, and later the names of those serving with H.M. Forces.

I would be glad to have information about the movements of any organists at present serving, particularly as to when they are returning and what they intend to do.

My thanks are due to Harry Fryer, of Gaumont-British, John Jarratt, of Odeon, Bidy Tyne, of A.B.C., and Phyllis Steane, for furnishing me with details of their appointees.

I understand from Jarratt that John Howlett is joining Odeon on December 3, when he will be playing for a week at the Odeon, Swiss Cottage. Thereafter he will be resident organist at the Regal, Wimbledon, where there is installed a beautiful 22-rank Connacher.

Signature Underlined

IT seems that my remarks about signature tunes, their use and abuse, has caused quite a bit of controversy. For instance, Mark D. Freeman, manager of the Swiss Cottage Odeon, disagrees with me entirely, and says that a resident organist and his signature tune should be synonymous, quoting in proof of his argument the fact that when old tune "It's a Hot Time in the Old Town Tonight" is played, one naturally thinks of King and Benson, as to-day one thinks of Albert Whelan and his whistling song.

I still think that only the touring organist or the organist who is entirely dependent on transient trade should habitually use a signature tune. However, I quote from a letter received from an organist whose name is Kit.

He says: "Your remarks on signature tunes were rather apt; I immediately examined my conscience regarding 'Pretty Kitty Blue Eyes,' and remained satisfied with the choice.

"But now, if I read aright, you didn't approve of using the same stops every time. Surely the object of using the same combinations is to stamp the thing as yours. Just as you always wear the same evening dress for interludes, so it should be with the general sound effect of your signature."

Well, Kit, all I can say is that even an evening dress becomes shoddy and has to be discarded, and I am sure that you would object to wearing the same combinations all the time . . .

Harold Coombs, whose appointment as an executive in charge of A.B.C.'s musical side is announced this week

Old Kent Organ

AT the end of the latest musical interlude at the Old Kent Road Odeon-Astoria, a KINE. correspondent writes, a nationally famous broadcasting organist belonging to another exhibiting firm who had been sitting next to me throughout the 20 minute show remarked with sincerity: "That's the best organ show I've seen for a long time!"

Johnson Lewis calls his latest creation "Memories in Melody," and on this theme has built a smoothly running series of assorted melodies ranging from jazz to classical.

He was assisted in some of these by Julia Bretton, a charming soprano with a fine voice which hardly needed the aid of the usual microphone to fill the vast auditorium, and Georgette, a clever violinist who has been working with E.N.S.A.

Johnson Lewis (wearing conventional evening dress instead of the black and white stage suit in which I saw him at his previous presentation) opened the show at the pit console, but during one of the concerted items he unobtrusively left the singer and violinist to carry on alone while he slipped round to the stage console, on which he finished the accompaniment.

As reported, this sounds crude, but I am sure that the change was made so cleverly (during a pianissimo passage on the organ) that few people in the hall noticed it.

The two soloists were given two encores and the finale of the show was reached with "My Song Goes Round the World," played by all performers while the final backcloth was raised to reveal usherettes on platforms of varying heights and dressed in the national costumes of various foreign countries, with a typical "Pearly Queen" at top-centre.

Musically, the programme provided something for every taste. Visually, it represented a triumph for Mr. Lewis, general manager Keith B. S. Hann and the theatre staff.

This kind of show not only boosts the reputation of the theatre, but it indicates clearly that there is a current demand for organ interludes, provided that they are staged with enterprise and imagination.

At first the audience at the Astoria was inclined to be a little restive, but quickly it became appreciative and at the end of the show there was no doubt as to the general appreciation.

JOHN REYNDERS makes these

MUSICAL SUGGESTIONS FOR CURRENT RELEASES

BEDSIDE MANNER (U.A.)

CERT. A. Length 7,039 ft. Reviewed in KINE. November 8, 1945.

STARS.—John Carroll, Ruth Hussey and Charles Ruggles.

ATMOSPHERE.—Romantic comedy, covering a wisecracking test pilot's successful wooing of an attractive psychiatrist.

ORGAN.—"I Know That You Know" (Chappell).

NON-SYNC.—As organ, on H.M.V. B.9385

JOHNNY ANGEL (RKO-Radio)

CERT. A. Length 7,135 ft. Reg. No. F.8649. Reviewed in KINE. November 1, 1945.

STARS.—George Raft, Claire Trevor and Signe Hasso.

ATMOSPHERE.—Full-blooded "thick-ear" of a young sailor who solves the mystery of the disappearance of his sea captain father and crew of his ship.

ORGAN.—"Mirella" Overture (Gounod) Boosey.

NON-SYNC.—"La Mer" (Debussy), on H.M.V. D.B.8788.

THE SOUTHERNER (U.A.)

CERT. A. Length 7,039 ft. Reviewed in KINE. September 6, 1945.

STARS.—Carol Naish, Zachary Scott and Betty Field.

ATMOSPHERE.—"Good Earth" type melodrama, with cotton country background.

ORGAN.—"Plantation Memories," arr Finck (Ascherberg).

NON-SYNC. — "Plantation Songs," on H.M.V. C.1583 (Part 2).

GIRL RUSH (RKO-Radio)

CERT. A. Length, 5,835 ft. Reg. No 8042. Reviewed in KINE. March 1, 1945.

STARS.—Wally Brown, Alan Carney and Frances Langford.

ATMOSPHERE.—Period musical burlesque, describing a frantic search by two comedians of a stranded vaudeville show, for gold, or, alternatively backers.

ORGAN.—"Gay Nineties," arr. Baynes, published by Francis and Day.

NON-SYNC.—As organ, on Columbia D.X. 352.

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C.M.A. Founder Acts as Lord Provost

W. M. **BROWN**, who is now acting as Lord Provost in Aberdeen in the absence through illness of Lord Provost Mitchell, is in the kinema trade.

He was Scottish district secretary for many years to N.A.T.K.E. and founder of the C.M.A.

☆

Midland exhibitors were glad to find that **Leo Edgar** was back in harness last week at the Birmingham office of Eagle Lion. He was recently operated on. Although not fully recovered, Edgar is able to spend a few hours every day looking after the company's Midland interests.

☆

George James returned to the management of the New Picture House, Edinburgh, on Monday, after a spell of service with the R.A.F.

He has been with G.-B. and its predecessor, P.C.T., for 21 years, and has been at the New since the silent days.

James Auld meantime carries on with him.

☆

Squadron-Leader Andrew Connell, another G.-B. man, who left the New Victoria to join the R.A.F. was demobbed last week.

☆

S. Hopkinson, assistant manager of the Broadway Theatre, Eccles, Lancs, left on Monday, November 19, to take up duties as manager of the Roxy Theatre, Manchester.

He went to the Broadway in January, 1944, from Ashton-under-Lyne and became area relief manager of A.B.C. in June of the same year.

☆

Nominated for Deputy Lord Mayor

ALDERMAN R. **DUNCAN FRENCH**, of Liverpool, ex-chairman of North-Western Branch and the secretary of many kinema companies in south-west Lancashire, has again been nominated as deputy Lord Mayor of Liverpool.

This will be the third year Ald. French has held the office. He was Lord Mayor in 1942-43, and has been interested in the exhibiting business since 1910.

☆

C. Pennington, after being five years in the R.A.F., has resumed his duties as manager of the Hippodrome, Hyde (Emery Circuit), and says it's good to be back again.

Trained by Dennis C. Walls at the New Oxford, Manchester, he became manager of the Regal, Attercliffe, Sheffield, and earned the KINE. Showmanship certificate for his work at that theatre.

At the beginning of the war he organised concerts for a Sheffield war benevolent fund.

☆

Miss Mabel Woodroffe, manageress of the G.-B. King's Hall, Penge, is on the sick list. Before the war she set up what is probably a record by managing the Queen's Hall, Catford, for 24 years. She then moved to Nottingham to take charge of another G.-B. house, but returned to the London area shortly after VE-Day and was appointed to her present theatre.

☆

In her absence the Penge Hall is being run by **Arthur Davids**, who returned from the R.A.F. last September after five years' service. Before the war he was relief manager with G.-B. in London and the S.E. of England.

☆

After four years as manager of the Penge Odeon, **Derek D. O'Connor** has resigned. He joined the company in 1937 and saw 20 months' service with the R.A.F. up to August 1941. Before going to Penge he was manager of the Deal Odeon.

☆

H. A. Robertson, who is at present in charge of the Penge Odeon, is another returned soldier who spent four and a half years in the R.A. and R.A.M.C.

Originally in the estate business, he joined Odeon as assistant manager at Bromley and later was appointed manager of the company's West Wickham house.

☆

J. Draycott Simpson, who has been manager of the Odeon, Bristol, for the last three years, is shortly leaving the city to take over the management of the Odeon at Southend-on-Sea, a larger house.

☆

Manager Attacked and then Robbed

ERNEST **GODBERT**, assistant manager of the Avenue kinema, Blackley, Manchester, a few days ago was attacked by a man at the kinema and some money taken from his wallet.

He was taken to hospital for treatment. Investigations are being made by the police.

☆

Church Bench, on November 15, granted an application by **Alfredo Saporiti**, Palace, Oswaldtwistle, to carry out structural alterations. It is proposed to ensure better passage to the exits on both sides of the building.

☆

Husband of Our Show-Woman

MAJOR G. **BRADFORD**, M.B.E., formerly of the Brixton Odeon-Astoria and husband of prize-winning Show-woman **Barbara Bradford**, of the Catford Plaza, has now been demobilised and is about to return to civil life.

☆

Two London showmen, **W. A. Benn**, of Lewisham, and **Jack Hanbury**, of Hammersmith, both with Gaumont, won prizes in the Columbia competition for the exploitation of "Song to Remember," **Maurice Cheepen**, of the Kilburn State, also appeared in the awards list.

MAINLY ABOUT PEOPLE

COCKTAILS FOR HARRISON

Rex Harrison, star of BLITHE SPIRIT (Eagle-Lion), and Havelock Allan, the producer, just arrived in New York on first visit to America, chat with Sam Bennett of Reuters, at a cocktail party given by the Lawrence Organisation to introduce them to the New York press

They're Coming Back to Civvy St.

DEMOBILISATION is steadily bringing back to the Midlands pre-war managers and members of renting staffs.

Among the early batch of A.B.C. managers to return is **John Eric Simmons**, who, before joining the R.A.F., had charge of the Crown, Ladywood, Birmingham, and prior to that was house manager at the Forum, New Street.

He has now taken over the management of the Oak kinema, Selly Oak, where he succeeds **A. Phillip Kenyon**, who becomes Birmingham area relief manager.

On the renting side, manager "Milton" Jones, of Warner Bros., reports that three of his outside representatives have now been demobbed and are returning to their pre-war posts. The R.A.F. claimed them all during the war.

Frank Williams, the salesman in the Nottingham territory recommenced operations in that area this week.

C. J. Cass, who, since he was demobilised about a year ago, has been calling upon exhibitors in the Nottingham area, will now watch over Warner Bros.' interests in the Hereford and Shropshire territory.

Early in December **Stewart Calder**, "shorts" salesman for Warner Bros., who has returned after five years with the R.A.F., three of which were spent in the Middle East, will be resuming his round of calls on Midland exhibitors.

Demobilisation has also brought back salesman **Harold Hill** to the Birmingham staff of G.F.D. After five years with the R.A.F., including service in Iraq, Persia and Egypt, Hill has been re-engaged by manager **R. W. Guilbert** to handle the latest batch of G.F.D. "shorts" throughout the Midland territory.

☆

After four years as a prisoner-of-war in Germany, **Eric Mawson** is back in his pre-war post as manager of the Classic, Southampton, succeeding Ruth Inskip.

Mawson was appointed manager of the Classic early in 1939, having previously been manager of the Regal, Nuneaton, for about two years.

He remained at Southampton until the outbreak of war, when he was transferred to the managership of the Vogue, Stoke Newington.

In October, 1940, he joined the Royal Marines. In the following June he was taken prisoner on Crete.

☆

Charles Herbert, of the Paramount (Odeon) Tottenham Court Road, is acting as stage manager for the celebrity concert to be held on Sunday evening at the Odeon, Swiss Cottage, for the theatre Organists' Benevolent Fund and the C.T.B.F.

☆

Taken ill while at work at the Corona kinema, Crosby, **A. M. Crabbe**, veteran manager, had to be removed to hospital and operated upon. He is now stated to be making favourable progress.

London Trade Show Diary

FILMS TO BE SHOWN BETWEEN THURS., NOV. 29 AND WED., DEC. 5

Thursday

The Corn is Green
(Warner Bros.)

Studio One. 10.30 a.m.
Cast: Bette Davis, John Dall, Joan Lorring, Nigel Bruce and Rhys Williams. **Director:** Irving Rapper.

Giving Bette Davis a rôle strikingly in contrast to "Mr. Skeffington," this is the Warner adaptation of Emlyn Williams' famous play.

Bette Davis is seen as Miss Moffat, spinster, who goes to a Welsh mining village intent on bringing education to the impoverished community.

She meets opposition from the local squire, but finding in a young Morgan Evans a pupil of unusual promise she carries on her plans. In a moment of depression, however, Morgan has a love affair with the worthless Bessie which threatens to ruin his whole life.

How Miss Moffat saves the situation is said to provide a drama rich in emotion.

John Dall, who plays Morgan Evans, is a newcomer from the New York stage put forward by Warner as promising star material.

The Return of the Vampire
(Columbia)

G.-B. Private Theatre. 10.45 a.m.
Cast: Bela Lugosi, Frieda Inescort, Nina Foch, Roland Varno, Miles Mander, Matt Willis, Ottola Nesmith, Gilbert Emery, Leslie Denison and William C. P. Austin. **Director:** Lew Landers.

Nothing more thrilling than this melodrama can be imagined, says Columbia. It tells what happens when a vampire goes abroad, claiming victim after victim, at the height of the London blitz.

Bela Lugosi is, of course, the vampire, and the audience should be held spellbound throughout the tale, both by his nerve-tingling exploits and in speculating as to the manner in which he will ultimately be unmasked.

Melody Ranch
(British Lion)

Rialto. 11 a.m.
Cast: Gene Autry, Jimmy Durante, Ann Miller, Barton MacLane, George "Gabby" Hayes, Jerome Cowan, Vera Vague. **Director:** Joseph Santley.

Gene Autry returns to his home town, Torpedo, as guest of honour at the "Frontier Days Celebration." He is also to act as Honorary Sheriff.

In Torpedo, Gene encounters the Wildhack brothers, his childhood enemies now turned crooked. They own a saloon next door to the school, and when Gene protests at the danger to the children and tries to expose them during a broadcast the Wildhacks stop the show and beat up Gene.

Fog Island
(Pathe-PRC)

G.-B. Theatre. 2.30 p.m.
Cast: George Zucco, Lionel Atwill, Jerome Cowan, Sharon Douglas and Vera Ann Borg. **Director:** Terry Morse.

A man's hate for those who caused his conviction for a crime which he did not commit and of whom he suspects of murdering his wife during his imprisonment, provides the basis of the story.

George Zucco, playing the rôle of the man seeking revenge, invites his former associates to an old castle on a remote fog-shrouded island, on the assumption that he would like to see justice done. Once his guests are on the island Zucco proceeds to carry out a plan of revenge. The ensuing events are said to make thrilling entertainment.

Illegal Rights
(Columbia)

Own Theatre. 2.45 p.m.
Cast: Charles Starrett, Arthur (Arkansas) Hunnicutt, Bob Atcher and Bonnie Blue Eyes. **Director:** William Burke.

An outdoor drama with song numbers, this is a rousing entertainment which shows what happens when the Texas Rangers are disbanded and how they stage a come back to bring law and order to the West.

Every type of audience should enjoy the daring exploits of Charles Starrett in this yarn.

Forthcoming Attractions

THESE films will be shown on Thursday and Friday of next week, synopses of which will appear in next week's KINE.

THURSDAY, DECEMBER 6.

Scarlet Clue (Pathe) at 10.45 a.m. in Studio One.

Gay Senorita (Columbia) at 10.45 a.m. and 2.30 p.m. in Own Theatre.

This Love of Ours (G.F.D.) 10.30 a.m. in Leicester Square Theatre.

FRIDAY, DECEMBER 7.

Phantom of 42nd Street (Pathe) at 10.45 a.m. in Studio One.

Land of the Outlaws (Pathe) at 2.30 p.m. in Own Theatre.

Adventures of Rusty (Columbia) at 10.45 a.m. and 2.45 p.m. in Own Theatre.

Friday

Mexicana
(British Lion)

Studio One. 10.45 a.m.
Cast: Constance Moore, Tito Guizar, Leo Carrillo, Howard Freeman, Steven Geray, Estelita Rodriguez, Jean Stevens and St. Luke Choristers. **Director:** Alfred Santell.

Republic has gone all out in every production department to make "Mexicana" not only the studio's most elaborate and lavish musical to date, but one of the highlights of its current season's offerings.

An exceptionally powerful cast has Constance Moore at its head. She is one of the most talented singing stars.

Set in Mexico City at the time of the Pan American festival, the story features Guizar as the town's foremost crooner. His manager (played by Leo Carrillo) puts over a publicity stunt with the manager of a famous American singing star (Constance Moore), who is coming to the town for the festival. She has to play a leading part with the Mexican crooner.

As a result, the young American finds herself acclaimed as the wife of Guizar by a secret marriage. Furious, she is forced to keep up the deception. From then on Guizar and Miss Moore engage in a violent musical feud which results in many tuneful moments, hilarity and good entertainment.

At the end there is a carnival sequence in which many cheerful scenes are supported by fine music, interspersed with dance routines and romantic moments.

Blonde from Brooklyn
(Columbia)

Own Theatre. 10.45 a.m. and 2.45 p.m.
Cast: Robert Stanton, Lynn Merrick, Thurston Hall, Mary Treen, Walter Soderling, Arthur Loft and Regina Wallace. **Director:** Del Lord.

A sparkling story of an ex-soldier who becomes a crooner and how he and his girl bluff that they are from the Old South. They take a long-dead Southern name for their act on an advertising programme on the radio—only to find themselves hailed as missing heirs to millions!

From then on it's an uproarious situation until their romance goes off the rails.

Misunderstandings are ironed out, but it is the comedy and music which are the real highlights of this show.

Daisy Goes Hollywood
(Pathe-PRC)

G.-B. Theatre. 2.30 p.m.
Cast: James Ellison, Wanda McKay, Franklyn Pangborn, Ralph Morgan and "Daisy." **Director:** Alexis Thurn-Taxis.

In this comedy from P.R.C. a cast headed by James Ellison, Wanda McKay and "Daisy," the famous dog of the "Blondie" series, makes good use of a story based on the foibles of Hollywood.

James Ellison is cast as an author who meets a young screen-struck girl. How a dog steals the glory in a picture that is causing producers many headaches and is the subject of an hilarious court case is burlesque of the best type.

The story is Hollywood laughing at itself.

Raiders of Ghost City
(G.F.D.)

Own Theatre. 10.30 a.m.
Cast: Dennis Moore, Wanda McKay, Lionel Atwill, Joe Sawyer, Regis Toomey, Virginia Christine, Eddy C. Waller, Emmett Vogan and Addison Richards. **Directors:** Ray Taylor and Lewis D. Collins.

This is a film in 13 episodes, with Dennis Moore and Wanda McKay catering for the romantic interest, and Lionel Atwill in charge of the villainy.

The story deals with the smashing of a spy-ring in America during 1865.

Tuesday

Saratoga Trunk
(Warner Bros.)

Studio One. 10.30 a.m.
Cast: Gary Cooper, Ingrid Bergman, Flora Robson, Jerry Austin and John Warburton. **Director:** Sam Wood.

Teamed for the first time since "For Whom the Bell Tolls," Gary Cooper and Ingrid Bergman now have different rôles in this Hal B. Wallis production, an adaptation of the Edna Ferber novel.

The setting is the lawless New York, New Orleans and Saratoga of the last century. The principal characters are a Texas gambler and a Creole adventuress seeking revenge and money.

The love story is played out amongst intrigue and villainy characteristic of the period. The climax, a deliberate train crash and pitched battle amongst the wreckage, presents the acme of spectacular presentation.

Show at the Pavilion

Barbara Britton in CAPTAIN KIDD (United Artists), the film now running at the London Pavilion. Charles Laughton is also in the cast

Pardon My Past
(Columbia)

Rialto. 10.45 a.m.
Cast: Fred MacMurray, Marguerite Chapman, William Demarest, Akim Tamiroff, Harry Davenport and Rita Johnson. **Director:** Leslie Fenton.

Columbia takes particular pride in this comedy, the first which Fred MacMurray has made as an independent star, with Leslie Fenton as his producer and Marguerite Chapman as his co-star.

It is the story of a returned soldier who sets out to start a mink farm, but gets mistaken for his "double," an unscrupulous playboy. MacMurray finds himself held up by gangsters, forced to fork up money he doesn't owe, but, when he goes to collect from the real playboy he not only finds himself embroiled in a forgery charge but also falling in love with the daughter of the house.

Mr. Muggs Rides Again
(Pathe-Monogram)

G.-B. Theatre. 2.30 p.m.
Cast: The East Side Kids with Leo Gorcey, Huntz Hall and Billy Benedict. **Director:** Wallace Fox.

"Mr. Muggs Rides Again," latest comedy featuring the East Side Kids, gives Leo Gorcey his usual rôle of Muggs. Here he is seen as a young jockey who falls foul of a gang of race-track crooks who try to keep him unpopular with the track officials.

Because of a false charge, Muggs is barred from riding.

In order to help a woman racehorse owner who is in financial difficulties, the gang keeps a valuable horse in a stable on New York's East Side pending the return of better times.

Signed Judgment
(Columbia)

Own Theatre. 2.45 p.m.
Cast: Charles Starrett, Vi Athens, Dub Taylor, Jimmy Wakely, Ozie Waters, Arthur A. Wenzel, Shelby P. Atchison, Foy Willingham, Al Sloey and Ian Keith. **Director:** Benjamin Kline.

The story shows what happens when ranchers, indignant at the treatment meted out by a usurious water company promoter, go to town to unmask him, become embroiled in a night club melee and finally win a municipal water supply for their farms.

Continued on page 54

London and Provincial Trade Screenings

Date.	Time.	Place.	Title of Film.	Shown By.	Stars.	Cert.
LONDON.						
Thur., Nov. 29	10.45 a.m.	G.B. Theatre	The Return of the Vampire	Columbia	Bela Lugosi	—
.. .. 29	2.45 p.m.	Own Theatre	Illegal Rights	Columbia	———	—
.. .. 29	11 a.m.	Rialto	Melody Ranch	British Lion	Gene Autry	U
.. .. 29	2.30 p.m.	G.B. Theatre	Fog Island	Pathe	Lionel Atwill	—
.. .. 29	10.30 a.m.	Studio One	The Corn is Green	Warner	———	—
.. .. 30	10.45 a.m. & 2.45 p.m.	Own Theatre	Blonde from Brooklyn	Columbia	Robert Stanton	—
Fri.. .. 30	10.45 a.m.	Studio One	Mexicana	British Lion	Tito Guizar	—
.. .. 30	2.30 p.m.	G.B. Theatre	Daisy Goes Hollywood	Pathe	Jimmy Ellison	—
.. .. 30	2.30 p.m.	Private Theatre	Raiders of the Ghost City	G.F.D.	———	—
.. ..		Century Theatre	Two Shorts	20th Century-Fox	———	—
Mon., Dec. 3	10.30 a.m.	G.B. Theatre	Dogs at Work	Renown	———	—
.. .. 3	2.30 p.m.	Studio One	Saratoga Trunk	Warner	———	—
Tues.. .. 4	10.30 a.m.	G.B. Theatre	Mr. Mugg Rides Again	Pathe	East Side Kids	—
.. .. 4	2.30 p.m.	Rialto	Pardon My Past	Columbia	Fred MacMurray	—
.. .. 4	10.45 a.m.	Own Theatre	Signed Judgment	Columbia	Charles Starrett	—
.. .. 4	2.45 p.m.	Own Theatre	The Mosquito ; 3 Shorts	M-G-M	———	—
Wed.. .. 5	10.30 a.m. & 2.30 p.m.	Studio One	Trouble Chasers	Pathe	Billy Gilbert	—
.. .. 5	10.45 a.m.	Own Theatre	Booked on Suspicion	Columbia	Chester Morris	—
.. .. 5	10.45 a.m. & 2.30 p.m.	Private Theatre	Invisible Man's Revenge	G.F.D.	———	—
.. .. 5	10.30 a.m. & 2.30 p.m.	Leicester Sq. Th.	Shady Lady	G.F.D.	———	—
Thur.. .. 6	10.30 a.m.	Studio One	Scarlet Clue	Pathe	Sydney Toler	—
.. .. 6	10.45 a.m.	Own Theatre	Gay Senorita	Columbia	———	—
.. .. 6	10.45 a.m. & 2.30 p.m.	Leicester Sq. Th.	This Life of Ours	G.F.D.	Merle Oberon	—
.. .. 6	10.30 a.m.	Studio One	Phantom of 42nd Street	Pathe	David O'Brien	—
Fri.. .. 7	10.45 a.m.	Own Theatre	Land of the Outlaws	Pathe	———	—
.. .. 7	2.30 p.m.	Own Theatre	Adventures of Rusty	Columbia	———	—
.. .. 7	10.45 a.m. & 2.45 p.m.					
BIRMINGHAM.						
Mon., Dec. 3	10.30 a.m.	Futurist	Mexicana	British Lion	Tito Guizar	—
Tues.. .. 4	10.30 a.m.	Scala	Confidential Agent	Warner	Charles Boyer	—
.. .. 4	10.30 a.m.	Futurist	The Man Who Walked Alone	Pathe	David O'Brien	—
Wed.. .. 5	10.30 a.m.	Futurist	Fog Island	Pathe	Lionel Atwill	—
.. .. 5	10.30 a.m.	Scala	Pink String and Sealing Wax	Eagle-Lion	Mervyn Johns	A
Thur.. .. 6	10.30 a.m.	Furutist	Daisy Goes Hollywood	Pathe	Jimmy Ellison	—
.. .. 6	10.30 a.m.	Scala	The Rake's Progress	Eagle-Lion	Rex Harrison	—
Fri.. .. 7	10.30 a.m.	Scala	The Corn is Green	Warner	———	—
.. .. 7	10.30 a.m.	Futurist	Mr. Mugg Rides Again	Pathe	East Side Kids	—
CARDIFF.						
Mon., Dec. 3	11 a.m.	Park Hall	The Man Who Walked Alone	Pathe	David O'Brien	—
Tues.. .. 4	10.30 a.m.	Olympia	Three Strangers	Warner	Sydney Greenstreet	—
.. .. 4	11 a.m.	Park Hall	Fog Island	Pathe	Lionel Atwill	—
.. .. 4	10.30 a.m.	Empire	Pink String and Sealing Wax	Eagle-Lion	Mervyn Johns	A
Wed.. .. 5	10.45 a.m.	Empire	That Night with You	G.F.D.	Susanna Foster	—
.. .. 5	11 a.m.	Park Hall	Daisy Goes Hollywood	Pathe	Jimmy Ellison	—
.. .. 5	10.45 a.m.	Olympia	Road to Alcatraz	British Lion	Robert Lowery	A
Thur.. .. 6	10.30 a.m.	Empire	Brief Encounter	Eagle-Lion	Celia Johnson	A
Fri.. .. 7	10.30 a.m.	Olympia	Confidential Agent	Warner	Charles Boyer	—
.. .. 7	11 a.m.	Park Hall	Mr. Mugg Rides Again	Pathe	East Side Kids	—
.. .. 7	10.45 a.m.	Empire	Well Groomed Bride	Paramount	Ray Milland	U
GLASGOW.						
Tues.. Dec. 4	10.50 a.m.	Cosmo	The Man Who Walked Alone	Pathe	David O'Brien	—
.. .. 4	10.30 a.m.	Savoy	The Rakes Progress	Eagle-Lion	Rex Harrison	—
.. .. 4	10.45 a.m.	Playhouse	Well Groomed Bride	Paramount	Ray Milland	U
Wed.. .. 5	10.45 a.m.	La Scala	That Night With You	G-F-D	Susanna Foster	H
.. .. 5	10.45 a.m.	Green's	Return of the Vampire	Columbia	———	—
.. .. 5	10.50 a.m.	Cosmo	Fog Island	Pathe	Lionel Atwill	—
Thur.. .. 6	10.30 a.m.	La Scala	Mexicana	British Lion	Tito Guizar	—
.. .. 6	10.50 a.m.	Playhouse	Daisy Goes Hollywood	Pathe	Jimmy Ellison	—
.. .. 6	10.30 a.m.	Savoy	The Wicked Lady	Eagle Lion	James Mason	A
Fri.. .. 7	10.30 a.m.	Regal	Three Strangers	Warner	Sydney Greenstreet	—
.. .. 7	10.50 a.m.	Playhouse	Mr. Mugg Rides Again	Pathe	East Side Kids	—
.. .. 7	10.45 a.m.	Cosmo	Cross My Heart	Paramount	Betty Hutton	—
.. .. 7	10.45 a.m.	La Scala	Melody Ranch	British Lion	Gene Autry	U
LEEDS.						
Tues., Dec. 4	10.30 a.m.	Ritz	Three Strangers	Warner	Sydney Greenstreet	—
.. .. 4	10.30 a.m.	Tower	The Man Who Walked Alone	Pathe	David O'Brien	—
.. .. 4	10.30 a.m.	Scala	The Wicked Lady	Eagle Lion	James Mason	A
.. .. 4	10.30 a.m.	Tatler	Missing Million	Renown	———	—
Wed.. .. 5	10.45 a.m.	Scala	That Night With You	G.F.D.	Susanna Foster	—
.. .. 5	10.30 a.m.	Ritz	Daisy Goes Hollywood	Pathe	Jimmy Ellison	—
.. .. 5	10.30 a.m.	Tatler	Warn London	Renown	———	—
.. .. 5	10.30 a.m.	Tower	Fallen Angel	20th Century-Fox	Alice Faye	U
Thur.. .. 6	10.45 a.m.	Tower	Melody Ranch	British Lion	Gene Autry	—
.. .. 6	10.30 a.m.	Ritz	Mr. Mugg Rides Again	Pathe	Last Side Kids	A
.. .. 6	10.30 a.m.	Scala	Brief Encounter	Eagle Lion	Celia Johnson	—
Fri.. .. 7	10.30 a.m.	Ritz	Confidential Agent	Warner	Charles Boyer	—
.. .. 7	10.30 a.m.	Tower	Fog Island	Pathe	Lionel Atwill	—

Continued at foot of page 54

Continued from page 52

Wednesday

The Invisible Man's Revenge
(G.F.D.)

Own Private Theatre. **10.30 a.m. and 2.30 p.m.**

Cast: Jon Hall, Leon Errol, John Carradine, Alan Curtis, Evelyn Ankers, Gale Sondergaard and Lester Matthews. **Director:** Ford Beebe.

Jon Hall heads the cast in this new Universal thriller, appearing as an amnesia victim who believes a titled British couple have swindled him out of his share in a diamond mine.

In order to revenge himself he submits to experiments by a scientist who succeeds in making him invisible. Once this has been accomplished he sets about his retribution by means of a reign of terror.

Finally, the "invisible man" is killed by a Great Dane, just as he is attempting a blood transfusion

Booked on Suspicion
(Columbia)

Own Theatre. **10.45 a.m. and 2.45 p.m.**

Cast: Chester Morris, Lynn Merrick, Richard Lane, Frank Sully, Steve Cochran, George E. Stone and Lloyd Corrigan. **Director:** Arthur Driefuss.

Boston Blackie finds himself in a succession of troubles in this melodrama of a faked first edition, a murder and a paroled convict whose wife sticks at nothing in order to protect the man she loves.

Comedy exchanges are between Blackie and his traditional foe, Inspector Farraday, while the thrills are numerous.

Warner Will Show this Film To-day

Bette Davis and John Dall as they appear in Warner's THE CORN IS GREEN, for trade show to-day in Studio One—see page 52

Trouble Chasers
(Pathe-Monogram)

Studio One. **10.45 a.m.**

Cast: Billy Gilbert, Shemp Howard and Maxie Rosenbloom.

Introduced by Monogram some time ago, the team of Billy Gilbert, Shemp Howard and Maxie Rosenbloom have proved to be a popular team. They add, it is claimed, to their reputation as box-office comedians in this new comedy.

The plot revolves around the amusing complications that ensue when Gilbert writes a fictitious account of a jewel robbery.

The Mosquito
(M-G-M)

Own Theatre. **10.30 a.m. and 2.30 p.m.**

This is a Cecil Musk production for the Film Producers' Guild, and is directed by P. L. Cecil-Gurney. The length is 3,298 feet.

It is the life story of a combat aircraft, an aircraft of unusual formula conceived by engineers who had devoted themselves to the creation of peace-time aeroplanes for a number of years.

PROVINCIAL TRADE SHOWS

Continued from page 53

DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY.	STARS.	CERT
		LIVERPOOL.				
Tues., Dec. 4	10.45 a.m.	Palais de Luxe	The Man Who Walked Alone	Pathe	David O'Brien	—
,, ,, 4	10.30 a.m.	Trocadero	Brief Encounter	Eagle Lion	Celia Johnson	A
,, ,, 4	10.45 a.m.	Majestic	Well Groomed Bride	Paramount	Ray Milland	U
,, ,, 4	10.45 a.m.	Scala	Return of the Vampire	Columbia		H
,, ,, 4	11 a.m.	Own Theatre	Fallen Angel	20th Century-Fox	Alice Faye	—
Wed., ,, 5	10.45 a.m.	Tracadero	That Night With You	G.F.D.	Susanna Foster	—
,, ,, 5	10.45 a.m.	Scala	Fog Island	Pathe	Lionel Atwill	—
Thur., ,, 6	10.30 a.m.	Forum	Three Strangers	Warner	Sydney Greenstreet	—
,, ,, 6	10.45 a.m.	Futurist	Daisy Goes Hollywood	Pathe	Jimmy Ellison	—
,, ,, 6	10.30 a.m.	Trocadero	Pink String and Sealing Wax	Eagle Lion	Mervyn Johns	A
Fri., ,, 7	10.45 a.m.	Majestic	Mr. Mugg Rides Again	Pathe	East Side Kids	—
,, ,, 7	10.45 a.m.	Scala	Cross My Heart	Paramount	Betty Hutton	—
,, ,, 7	10.45 a.m.	Futurist	Mexicana	British Lion	Tito Guizar	—
		MANCHESTER.				
Mon., Dec. 3		Tatler	Six Shorts	RKO-Radio		—
Tues., ,, 4	10.45 a.m. & 2.15 p.m.	Private Theatre	Three Strangers	Warner	Sydney Greenstreet	—
,, ,, 4	10.45 a.m.	Theatre Royal	The Man Who Walked Alone	Pathe	David O'Brien	A
,, ,, 4	10.30 a.m.	Gaumont	Pink String and Sealing Wax	Eagle Lion	Mervyn Johns	U
,, ,, 4	10.45 a.m.	Gaiety	Well Groomed Bride	Paramount	Ray Milland	—
Wed., ,, 5	10.45 a.m.	Gaumont	That Night With You	G.F.D.	Susanna Foster	—
,, ,, 5	10.45 a.m.	Theatre Royal	Fog Island	Pathe	Lionel Atwill	—
,, ,, 5	10.45 a.m.	New Oxford	Mexicana	British Lion	Tito Guizar	—
,, ,, 5	10.45 a.m.	Gaiety	Fallen Angel	20th Century-Fox	Alice Faye	—
Thur., ,, 6	10.45 a.m.	Market St. P.P.	Daisy Goes Hollywood	Pathe	Jimmy Ellison	—
,, ,, 6	10.30 a.m.	Gaumont	The Rakes Progress	Eagle Lion	Rex Harrison	—
,, ,, 6	10.45 a.m.	Gaiety	Melody Ranch	British Lion	Gene Autry	U
Fri., ,, 7	10.45 a.m. & 2.15 p.m.	Private Theatre	Confidential Agent	Warner	Charles Boyer	—
,, ,, 7	10.45 a.m.	Market St. P.P.	Mr. Mugg Rides Again	Pathe	East Side Kids	—
,, ,, 7	10.45 a.m.	Theatre Royal	Cross My Heart	Paramount	Betty Hutton	—
,, ,, 7	10.45 a.m.	Gaiety	Return of the Vampire	Columbia		H
		NEWCASTLE.				
Tues., Dec. 4	10.30 a.m.	Haymarket	Three Strangers	Warner	Sydney Greenstreet	—
,, ,, 4	10.45 a.m.	Essoldo	The Man Who Walked Alone	Pathe	David O'Brien	A
,, ,, 4	10.30 a.m.	Stoll	The Wicked Lady	Eagle-Lion	James Mason	—
,, ,, 4	10.40 a.m. & 2.30 p.m.	Own Theatre	Fallen Angel	20th Century-Fox	Alice Faye	H
,, ,, 4	10.45 a.m.	Grainger	Return of the Vampire	Columbia		—
Wed., ,, 5	10.30 a.m.	Haymarket	Confidential Agent	Warner	Charles Boyer	—
,, ,, 5	10.30 a.m.	Stoll	Mexicana	British Lion	Tito Guizar	—
,, ,, 5	10.45 a.m.	Essoldo	Fog Island	Pathe	Lionel Atwill	—
Thur., ,, 6	10.45 a.m.	Essoldo	Daisy Goes Hollywood	Pathe	Jimmy Ellison	—
,, ,, 6	10.30 a.m.	Stoll	The Rakes Progress	Eagle-Lion	Rex Harrison	—
Fri., ,, 7	10.45 a.m.	Essoldo	Mr. Mugg Rides Again	Pathe	East Side Kids	—
,, ,, 7	10.30 a.m.	Stoll	Cross My Heart	Paramount	Betty Hutton	—
		NOTTINGHAM.				
Tues., Dec. 4	10.45 a.m.	Elite	Three Strangers	Warner	Sydney Greenstreet	—
,, ,, 4	10.45 a.m.	Scala	Man from Oklahoma	British Lion	Roy Rogers	U
Fri., ,, 7	10.45 a.m.	Elite	Confidential Agent	Warner	Charles Boyer	—
,, ,, 7	10.30 a.m.	Scala	Road to Alcatraz	British Lion	Robert Lowery	A
		SHEFFIELD.				
Tues., Dec. 4	10.30 a.m.	Cinema House	Irene	RKO-Radio	Anna Neagle	—
,, ,, 4	10.40 a.m.	Union St. P.P.	The Man Who Walked Alone	Pathe	David O'Brien	A
,, ,, 4	10.30 a.m.	Regent	Brief Encounter	Eagle-Lion	Cecilia Johnson	—
Wed., ,, 5	10.40 a.m.	Union St. P.P.	Fog Island	Pathe	Lionel Atwill	—
,, ,, 5	10.30 a.m.	Cinema House	Isle of Destiny	Renown		—
Thur., ,, 6	10.40 a.m.	Union St. P.P.	Daisy Goes Hollywood	Pathe	Jimmy Ellison	—
,, ,, 6	10.30 a.m.	Regent	The Wicked Lady	Eagle-Lion	James Mason	—
,, ,, 6	10.30 a.m.	Cinema House	Missing Million	Renown		—
Fri., ,, 9	10.30 a.m.	Hippodrome	Three Strangers	Warner	Sydney Greenstreet	—
,, ,, 9	10.30 a.m.	Union St. P.P.	The Stork Club	Paramount		—
,, ,, 9	10.30 a.m.	Cinema House	Warn London	Renown		—
,, ,, 9	10.30 a.m.	Regent	Fallen Angel	20th Century-Fox	Alice Faye	H

KINEMATOGRAPH WEEKLY, Classified Advertisements

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AMPLE surplus funds available for Cinema Mortgages or Debentures on liberal terms in sums of not less than £30,000.—Chas. B. Buxton, Limited, Local Authorities Loans Brokers, 9, Clements Lane, Lombard Street, E.C.4.

SITUATIONS VACANT

MAJOR Independent requires Branch Manager, Glasgow, Leeds and Liverpool; also Supervisor and Sales Control.—G., Box 172, Kinematograph Weekly.

RELIABLE Operator-Manager for country town in Bedfordshire; 6 days, one matinée; salary and commission; good references required.—X., Box 163, Kinematograph Weekly.

CHIEF Operator wanted at once; good wages and facilities.—Apply, Manager, Danilo Cinema, Longbridge, Birmingham.

WANTED, CHIEF OPERATOR FOR MODERN INDEPENDENT LONDON KINEMA; SPLENDID OPPORTUNITY; PERMANENT POSITION; MUST HAVE FIRST-CLASS REFERENCES; LONDON AND HOME COUNTIES INQUIRIES ONLY.—U., BOX 160, KINEMATOGRAPH WEEKLY.

CO-CHIEF Operator wanted; must have good references; good wages. Call or write, Coliseum Cinema, Green Lanes, Harringay, N.8.

SECOND Operator wanted for the Hippodrome, Margate; good wages for a reliable man or woman; start immediately.—Apply, giving full details of experience, to The Manager.

WANTED AT ONCE, EXPERIENCED SECOND OPERATOR; GOOD WAGES; NEAR LONDON.—APPLY, J., BOX 149, KINEMATOGRAPH WEEKLY.

WANTED at once, experienced Second Operator. Comfortable position; good wages.—Apply, Manager, Picturedrome, Bognor Regis, Sussex.

WANTED, Second Operator. Good Third would be considered; W.E. sound.—Chequers Theatre, St. Albans.

SECOND Operator required; able to take charge.—Full particulars to Manager, Charlton Cinema, Keynsham, Bristol.

OFFICE Staff required early in December for work in London: Junior Clerks and Typists.—Apply by letter only to Odeon Theatres, Ltd., Moor Hall, Cookham, Berks, marking the envelope "Application."

TYPISTS urgently required by major film renting company; shorthand not necessary.—Apply, stating age, experience, salary required, F., Box 171, Kinematograph Weekly.

LEADING equipment company requires an Order Clerk; interesting, progressive job for keen, reliable young man with thorough experience of office routine and some technical knowledge.—Write, full details, experience, qualifications, age, salary required, E., Box 170, Kinematograph Weekly.

SITUATIONS WANTED

MANAGER, fully experienced, at liberty; used to busy house; keen worker; highest references.—M., Box 152, Kinematograph Weekly.

GENTLEMAN and Son desire posts as Manager Operator and Operator; experienced all routines; go anywhere if accommodation.—Offers to Grundy, 15, Lidway Terrace, Bridlington.

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MANAGER, fully qualified, bonded, 20 years' experience renting and kinema side, including booking, eight years with independent till theatre blitzed and five with present major circuit, seeks similar post with more congenial independent; highest references from present and past employers; linguist; Central London or South Coast preferred.—R., Box 132, Kinematograph Weekly.

EXPERIENCED MANAGER (35) REQUIRES PERMANENT POST; RELIEF CONSIDERED; MIDLANDS PREFERRED; IMMEDIATE AVAILABILITY; EXCELLENT REFERENCES.—C., BOX 143, KINEMATOGRAPH WEEKLY.

MANAGER (26), ex-Service, experienced circuit and independent, willing to go anywhere in the U.K..—P., Box 155, Kinematograph Weekly

MANAGER (46), good personality, with ten years' comprehensive experience, desires appointment; highly recommended.—O., Box 154, Kinematograph Weekly.

MANAGER, age 35 (just released R.A.F.) desires position; smart appearance; excellent experience; West Country preferred, but not essential; loyal and conscientious service for good salary and permanent job.—H. M. Anderson, 52, Byron Road, St. Marks, Cheltenham.

MANAGER, AGED 31, EXPERIENCED, JUST RELEASED R.A.F., SEEKS SITUATION; PREF. LANCS; EXCELLENT REFERENCES; KEEN PUBLICIST.—K., BOX 150, KINEMATOGRAPH WEEKLY.

KINEMA Manager now at liberty for an offer in any part of the Film Trade or Theatre.—Q., Box 156, Kinematograph Weekly.

EXPERIENCED Manager desires position with independent as General Manager or Technical Supervisor; fully qualified and willing to shoulder all responsibilities of single hall or small circuit; travel anywhere; home or abroad; extensive technical training, bookings, administration; excellent refs.—C., Box 168, Kinematograph Weekly.

EXPERIENCED Manager, circuit and independent, is open to accept post as Manager, Assistant, or relief; has initiative and sense of responsibility; able to control staff; keen publicist; conscientious worker; bonded; free when suited.—D., Box 169, Kinematograph Weekly.

THEATRE MANAGER SEEKS GOOD PERMANENT ENGAGEMENT; FULLY EXPERIENCED; USED TO WORKING SINGLE HANDED; SMART APPEARANCE; PROVED ABILITY.—WRITE, BOWE, 198, WALMERSLEY ROAD, BURY, LANCS

RENTER, Exhibitor or Studio.—Situation wanted in any branch of industry by Sam Lee, (prior to war) General Manager, Jay's Entertainments, Ltd.; 19 years' experience (booking, exploitation, theatre management).—68, Pavilion Gardens, Staines, Middlesex.

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ORGANIST, aged 30, exempt N.S. direction, previous experience as Deputy, seeks post; anywhere; salary secondary consideration.—W., Box 162, Kinematograph Weekly.

FOUR Projectionists require, three Second's and one Third's positions in Aberdeen, Scotland.—Y., Box 164, Kinematograph Weekly.

THEATRE SEATS

TIP-UP Seats Bought and Sold. Seats repaired. — R. Bovilsky, Upholsterer, 34, Batson Street, Glasgow, S.2.

500 KINEMA Seats required; must be in good condition; fair price.—Send offers to 55, Abington Street, Northampton.

GEORGE PALMER
(F. G. Palmer, Prop.),
CINEMA SPECIALIST,
89, WARDOUR STREET,
LONDON, W.1. (GER. 4796).

I wish to offer my personal thanks to all customers and friends for their great patience, consideration and kindness shown to this firm throughout these past years. Gratefully I now have pleasure, owing to my release from H.M. Forces, of offering my personal attention to retain, and if possible to improve, the service this Firm has had the honour of offering to the Trade since its infancy.

(Signed) FRED PALMER.

GEORGE PALMER
(F. G. PALMER, PROP.),
89, WARDOUR STREET,
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FOR SALE AND WANTED

FOR Sale.—Of interest to North-Eastern exhibitors. Two complete Magnus Projectors with G.-B. soundheads, amplifiers, speakers, Brenkert arcs, Dallmeyer 6½-in. lenses, also perforated rubber Screen, size 17 ft. by 14 ft. May be seen by appointment.—Apply, T., Box 159, Kinematograph Weekly.

FOR Sale, Hewittic Rectifier; A.C input 440 v. three-phase, output 110 v. 45 amps; condition excellent; will accept best offer.—Apply, Century Pictures, Ltd., 3, Victoria Road, Widnes. Tel: 2781.

LENSES for sale: 2 Taylor-Taylor Hobson, reconditioned, as brand new, size 4-inch; £10 each or near offer.—V., Box 161, Kinematograph Weekly.

PAIR Stelmar Arc Lamps with slide attachment, perfect working condition; £35.—Cinema, Tarporley, Cheshire.

TWO Kalee No. 8 rear shutter Projectors, top spoolboxes, and adaptor gearing for Western Universal base; can be seen working; £150 the pair.—Deansgate Picture House, Deansgate, Manchester, 3.

FILMS

FILM Scrap wanted for the recovery of nitrate and acetate cellulose.—Send particulars to Lloyd's (Dept. K.W.), 72, Bridge Street, Christchurch, Hants.

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KINEMAS.—Smarten your Press Ads with a new Nameblock.—J. S. Woolley, Advertising Service, Prudential Chambers, Market Place, Loughborough.

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IF you are interested in Writing—fiction, films, plays or radio—you will find friends in the Creative Writers' Guild.—For particulars apply, Secretary, 25, Courtnell Street, W.2.

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Printed in Great Britain and Published for the Proprietors, Kinematograph Publications, Ltd., by ODHAMS PRESS Ltd., Long Acre, London, W.C.2.
November 29, 1945

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